

# Structural Hearing

TONAL COHERENCE IN MUSIC

VOLUME TWO

BY FELIX SALZER //

WITH A FOREWORD BY LEOPOLD MANNES

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F.S.

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## Notes and Glossary for the Voice-Leading Graphs

1. The note-values indicate the structural value and significance of tones and chords; they do not indicate rhythmic values.
2. The difference in structural significance is given in four different note-values: half-notes, quarter-notes, notes without stem and occasionally eighth-notes. The latter are used to indicate embellishments and appoggiaturas. The highest note-values in a graph represent tones or chords of the highest structural order. Among notes of equal value, those whose stems reach the same level are of the same structural order.
3. The relation between identical and different tones or chords, and specifically their structural connection, is indicated by dotted or solid slurs, lines, arrows or by beams.
4. Horizontal, solid arrows (used mostly in regard to bass motions) indicate the direction or driving tendency of the music in general, or passing motions in particular.
5. A note in parenthesis with or without a dotted stem means a note expected on the basis of direct voice leading, but omitted or substituted for in the composition.
6. Brackets of various kinds indicate either chord prolongations (  ) or melodic parallelisms (  ).
7. Roman numerals are assigned to harmonic chords only; the relative size of these numerals corresponds to their structural value.
8. A small Roman numeral in parenthesis indicates the chord of harmonic emphasis.



# Glossary of Symbols

P	Passing tone or passing chord
N	Neighbor note or neighbor-note chord
UN and LN	Upper and lower neighbor note
IN	Incomplete neighbor note
N P	Neighbor-passing chord
Em	Embellishing chord
CS	Contrapuntal-structural chord
DF	Double function chord
M	Mixture
	Interruption
D	Dividing dominant
A B or A B A <sup>1</sup>	Indication of form

## List of Sources (Abbreviations)

AM	<i>Altniederländische Motetten</i> , ed. by W. Braunfels. Oratoriumsverlag, Köln.
AMI	<i>L'Arte musicale in Italia</i> , ed. by L. Torchi. G. Ricordi e C., Milano.
AUDM	<i>Aufführungspraxis der Musik</i> , by R. Haas. Akademische Verlagsgesellschaft Athenaion, Potsdam.
CM	<i>Cent Motets du XIII<sup>e</sup> Siècle</i> , transcribed by P. Aubry. Rouart, Lerolle & Cie., Paris.
DAS CHORWERK	<i>Das Chorwerk</i> , ed. by F. Blume. G. Kallmeyer Verlag, Wolfenbüttel.
DTOE	<i>Denkmäler der Tonkunst in Oesterreich</i> . Artaria & Co., Wien.
HAM	<i>Historical Anthology of Music; Oriental, Medieval and Renaissance Music</i> , ed. by A. T. Davison and W. Apel, Vol. I. Rev. ed. Harvard University Press, Cambridge, Mass.
HDM	<i>Handbuch der Musikgeschichte</i> , ed. by G. Adler, 2nd ed. Heinrich Keller, Berlin.
EPM	<i>The Evolution of Piano Music (1350-1700)</i> , ed. by C. Sachs. E. B. Marks Music Corp., N. Y.
MET	<i>Music of Earlier Times (13th Century to Bach)</i> , ed. by J. Wolf. Broude Bros., N. Y.
MMA	<i>Music in the Middle Ages</i> , by G. Reese. W. W. Norton & Co., N. Y.
MW	Guillaume de Machaut, <i>Musikalische Werke</i> , ed. by F. Ludwig. Breitkopf & Härtel, Leipzig.
OHM	<i>The Oxford History of Music</i> . Oxford University Press, Ltd., London.
OL	Orlando di Lasso, <i>Sämmtliche Werke</i> . Breitkopf & Härtel, Leipzig.
SHM	<i>A Short History of Music</i> , by A. Einstein. 2nd ed. Alfred A. Knopf, N. Y.



- TC *Sechs Trienter Codices*, ed. by G. Adler. In DTOE.  
VDO *Studien zur Vorgeschichte der Orchestersuite im 15. und  
16. Jahrhundert*, by F. Blume. Kistner & Siegel, Leipzig.  
WJO Jacob Obrecht, *Werken*, ed. by J. Wolf. Johannes Müller,  
Amsterdam.  
WJP Josquin des Prés, *Werken*, ed. by A. Smijers. G. Alsbach &  
Co., Amsterdam.

Note: Sources for the quotations from English virginal compositions, which  
have been repeatedly reprinted, are omitted.

# Musical Illustrations



The image displays two systems of musical notation for a piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The first system features a complex, rhythmic melody in the treble staff, while the bass staff provides a simple harmonic accompaniment. Below the bass staff, a series of Roman numerals (I, V<sup>6</sup>, I, V, VI, III<sup>6</sup>, VI, III) indicate the harmonic structure. The second system continues the melody and accompaniment, with a final measure marked with a double bar line. Below the bass staff, another series of Roman numerals (IV, I<sup>6</sup>, IV, I, II, VI<sup>6</sup>, V<sup>6</sup>, V<sup>7</sup>, I) provides the harmonic analysis for this section.

The first system of musical notation for 'The Swan Song' is shown. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first measure of the treble staff contains a half note G4, a half note A4, and a half note B4. The first measure of the bass staff contains a half note G2, a half note A2, and a half note B2. The second measure of the treble staff contains a half note C5, a half note D5, and a half note E5. The second measure of the bass staff contains a half note C3, a half note D3, and a half note E3. The third measure of the treble staff contains a half note F#5, a half note G5, and a half note A5. The third measure of the bass staff contains a half note F#3, a half note G3, and a half note A3. The fourth measure of the treble staff contains a half note B5, a half note C6, and a half note D6. The fourth measure of the bass staff contains a half note B3, a half note C4, and a half note D4. The fifth measure of the treble staff contains a half note E6, a half note F#6, and a half note G6. The fifth measure of the bass staff contains a half note E4, a half note F#4, and a half note G4. The sixth measure of the treble staff contains a half note A6, a half note B6, and a half note C7. The sixth measure of the bass staff contains a half note A4, a half note B4, and a half note C5. The seventh measure of the treble staff contains a half note B6, a half note C7, and a half note D7. The seventh measure of the bass staff contains a half note B4, a half note C5, and a half note D5. The eighth measure of the treble staff contains a half note C7, a half note D7, and a half note E7. The eighth measure of the bass staff contains a half note C5, a half note D5, and a half note E5. The ninth measure of the treble staff contains a half note D7, a half note E7, and a half note F#7. The ninth measure of the bass staff contains a half note D5, a half note E5, and a half note F#5. The tenth measure of the treble staff contains a half note E7, a half note F#7, and a half note G7. The tenth measure of the bass staff contains a half note E5, a half note F#5, and a half note G5. The eleventh measure of the treble staff contains a half note F#7, a half note G7, and a half note A7. The eleventh measure of the bass staff contains a half note F#5, a half note G5, and a half note A5. The twelfth measure of the treble staff contains a half note G7, a half note A7, and a half note B7. The twelfth measure of the bass staff contains a half note G5, a half note A5, and a half note B5. The thirteenth measure of the treble staff contains a half note A7, a half note B7, and a half note C8. The thirteenth measure of the bass staff contains a half note A5, a half note B5, and a half note C6. The fourteenth measure of the treble staff contains a half note B7, a half note C8, and a half note D8. The fourteenth measure of the bass staff contains a half note B5, a half note C6, and a half note D6. The fifteenth measure of the treble staff contains a half note C8, a half note D8, and a half note E8. The fifteenth measure of the bass staff contains a half note C6, a half note D6, and a half note E6. The sixteenth measure of the treble staff contains a half note D8, a half note E8, and a half note F#8. The sixteenth measure of the bass staff contains a half note D6, a half note E6, and a half note F#6. The seventeenth measure of the treble staff contains a half note E8, a half note F#8, and a half note G8. The seventeenth measure of the bass staff contains a half note E6, a half note F#6, and a half note G6. The eighteenth measure of the treble staff contains a half note F#8, a half note G8, and a half note A8. The eighteenth measure of the bass staff contains a half note F#6, a half note G6, and a half note A6. The nineteenth measure of the treble staff contains a half note G8, a half note A8, and a half note B8. The nineteenth measure of the bass staff contains a half note G6, a half note A6, and a half note B6. The twentieth measure of the treble staff contains a half note A8, a half note B8, and a half note C9. The twentieth measure of the bass staff contains a half note A6, a half note B6, and a half note C7. The twenty-first measure of the treble staff contains a half note B8, a half note C9, and a half note D9. The twenty-first measure of the bass staff contains a half note B6, a half note C7, and a half note D7. The twenty-second measure of the treble staff contains a half note C9, a half note D9, and a half note E9. The twenty-second measure of the bass staff contains a half note C7, a half note D7, and a half note E7. The twenty-third measure of the treble staff contains a half note D9, a half note E9, and a half note F#9. The twenty-third measure of the bass staff contains a half note D7, a half note E7, and a half note F#7. The twenty-fourth measure of the treble staff contains a half note E9, a half note F#9, and a half note G9. The twenty-fourth measure of the bass staff contains a half note E7, a half note F#7, and a half note G7. The twenty-fifth measure of the treble staff contains a half note F#9, a half note G9, and a half note A9. The twenty-fifth measure of the bass staff contains a half note F#7, a half note G7, and a half note A7. The twenty-sixth measure of the treble staff contains a half note G9, a half note A9, and a half note B9. The twenty-sixth measure of the bass staff contains a half note G7, a half note A7, and a half note B7. The twenty-seventh measure of the treble staff contains a half note A9, a half note B9, and a half note C10. The twenty-seventh measure of the bass staff contains a half note A7, a half note B7, and a half note C8. The twenty-eighth measure of the treble staff contains a half note B9, a half note C10, and a half note D10. The twenty-eighth measure of the bass staff contains a half note B7, a half note C8, and a half note D8. The twenty-ninth measure of the treble staff contains a half note C10, a half note D10, and a half note E10. The twenty-ninth measure of the bass staff contains a half note C8, a half note D8, and a half note E8. The thirtieth measure of the treble staff contains a half note D10, a half note E10, and a half note F#10. The thirtieth measure of the bass staff contains a half note D8, a half note E8, and a half note F#8. The thirty-first measure of the treble staff contains a half note E10, a half note F#10, and a half note G10. The thirty-first measure of the bass staff contains a half note E8, a half note F#8, and a half note G8. The thirty-second measure of the treble staff contains a half note F#10, a half note G10, and a half note A10. The thirty-second measure of the bass staff contains a half note F#8, a half note G8, and a half note A8. The thirty-third measure of the treble staff contains a half note G10, a half note A10, and a half note B10. The thirty-third measure of the bass staff contains a half note G8, a half note A8, and a half note B8. The thirty-fourth measure of the treble staff contains a half note A10, a half note B10, and a half note C11. The thirty-fourth measure of the bass staff contains a half note A8, a half note B8, and a half note C9. The thirty-fifth measure of the treble staff contains a half note B10, a half note C11, and a half note D11. The thirty-fifth measure of the bass staff contains a half note B8, a half note C9, and a half note D9. The thirty-sixth measure of the treble staff contains a half note C11, a half note D11, and a half note E11. The thirty-sixth measure of the bass staff contains a half note C9, a half note D9, and a half note E9. The thirty-seventh measure of the treble staff contains a half note D11, a half note E11, and a half note F#11. The thirty-seventh measure of the bass staff contains a half note D9, a half note E9, and a half note F#9. The thirty-eighth measure of the treble staff contains a half note E11, a half note F#11, and a half note G11. The thirty-eighth measure of the bass staff contains a half note E9, a half note F#9, and a half note G9. The thirty-ninth measure of the treble staff contains a half note F#11, a half note G11, and a half note A11. The thirty-ninth measure of the bass staff contains a half note F#9, a half note G9, and a half note A9. The fortieth measure of the treble staff contains a half note G11, a half note A11, and a half note B11. The fortieth measure of the bass staff contains a half note G9, a half note A9, and a half note B9. The forty-first measure of the treble staff contains a half note A11, a half note B11, and a half note C12. The forty-first measure of the bass staff contains a half note A9, a half note B9, and a half note C10. The forty-second measure of the treble staff contains a half note B11, a half note C12, and a half note D12. The forty-second measure of the bass staff contains a half note B9, a half note C10, and a half note D10. The forty-third measure of the treble staff contains a half note C12, a half note D12, and a half note E12. The forty-third measure of the bass staff contains a half note C10, a half note D10, and a half note E10. The forty-fourth measure of the treble staff contains a half note D12, a half note E12, and a half note F#12. The forty-fourth measure of the bass staff contains a half note C10, a half note D10, and a half note E10. The forty-fifth measure of the treble staff contains a half note E12, a half note F#12, and a half note G12. The forty-fifth measure of the bass staff contains a half note D10, a half note E10, and a half note F#10. The forty-sixth measure of the treble staff contains a half note F#12, a half note G12, and a half note A12. The forty-sixth measure of the bass staff contains a half note E10, a half note F#10, and a half note G10. The forty-seventh measure of the treble staff contains a half note G12, a half note A12, and a half note B12. The forty-seventh measure of the bass staff contains a half note F#10, a half note G10, and a half note A10. The forty-eighth measure of the treble staff contains a half note A12, a half note B12, and a half note C13. The forty-eighth measure of the bass staff contains a half note G10, a half note A10, and a half note B10. The forty-ninth measure of the treble staff contains a half note B12, a half note C13, and a half note D13. The forty-ninth measure of the bass staff contains a half note A10, a half note B10, and a half note C11. The fiftieth measure of the treble staff contains a half note C13, a half note D13, and a half note E13. The fiftieth measure of the bass staff contains a half note B10, a half note C11, and a half note D11. The fifty-first measure of the treble staff contains a half note D13, a half note E13, and a half note F#13. The fifty-first measure of the bass staff contains a half note C11, a half note D11, and a half note E11. The fifty-second measure of the treble staff contains a half note E13, a half note F#13, and a half note G13. The fifty-second measure of the bass staff contains a half note D11, a half note E11, and a half note F#11. The fifty-third measure of the treble staff contains a half note F#13, a half note G13, and a half note A13. The fifty-third measure of the bass staff contains a half note E11, a half note F#11, and a half note G11. The fifty-fourth measure of the treble staff contains a half note G13, a half note A13, and a half note B13. The fifty-fourth measure of the bass staff contains a half note F#11, a half note G11, and a half note A11. The fifty-fifth measure of the treble staff contains a half note A13, a half note B13, and a half note C14. The fifty-fifth measure of the bass staff contains a half note G11, a half note A11, and a half note B11. The fifty-sixth measure of the treble staff contains a half note B13, a half note C14, and a half note D14. The fifty-sixth measure of the bass staff contains a half note A11, a half note B11, and a half note C12. The fifty-seventh measure of the treble staff contains a half note C14, a half note D14, and a half note E14. The fifty-seventh measure of the bass staff contains a half note B11, a half note C12, and a half note D12. The fifty-eighth measure of the treble staff contains a half note D14, a half note E14, and a half note F#14. The fifty-eighth measure of the bass staff contains a half note C12, a half note D12, and a half note E12. The fifty-ninth measure of the treble staff contains a half note E14, a half note F#14, and a half note G14. The fifty-ninth measure of the bass staff contains a half note D12, a half note E12, and a half note F#12. The sixtieth measure of the treble staff contains a half note F#14, a half note G14, and a half note A14. The sixtieth measure of the bass staff contains a half note E12, a half note F#12, and a half note G12. The sixty-first measure of the treble staff contains a half note G14, a half note A14, and a half note B14. The sixty-first measure of the bass staff contains a half note F#12, a half note G12, and a half note A12. The sixty-second measure of the treble staff contains a half note A14, a half note B14, and a half note C15. The sixty-second measure of the bass staff contains a half note G12, a half note A12, and a half note B12. The sixty-third measure of the treble staff contains a half note B14, a half note C15, and a half note D15. The sixty-third measure of the bass staff contains a half note A12, a half note B12, and a half note C13. The sixty-fourth measure of the treble staff contains a half note C15, a half note D15, and a half note E15. The sixty-fourth measure of the bass staff contains a half note B12, a half note C13, and a half note D13. The sixty-fifth measure of the treble staff contains a half note D15, a half note E15, and a half note F#15. The sixty-fifth measure of the bass staff contains a half note C13, a half note D13, and a half note E13. The sixty-six

The first system of the musical score for 'The Rose Tree' is in common time (C) and G major (one sharp). It consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The system is divided into two measures. The first measure contains a half note G4 in the treble and a half note G2 in the bass. The second measure contains a half note A4 in the treble and a half note A2 in the bass. Above the first measure is the Roman numeral 'I', and above the second measure is the Roman numeral 'II'. Below the first measure is the Roman numeral 'I', and below the second measure is the Roman numeral 'II'. The system is labeled 'C' in the top left corner.

## II BACH Chorale (No. 294)

The first system of musical notation for 'The Bird Song' is shown. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The system ends with a double bar line.

## A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a common time signature 'C'. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), indicating the key of D major. The music consists of several measures, with some notes beamed together. The handwriting is in dark ink on aged, slightly yellowed paper.

applied Dominant

passing chord

I  $\longrightarrow$  II $\frac{6}{5}$  V I

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a C-clef and contains a melody with a key signature of one sharp (F#). The bass staff has an F-clef and contains a bass line. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The bass line consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is written on a yellowed, aged piece of paper.

## IV

e graph III a

f chorale



# V SCHUBERT Waltz, Op 18, No. 10

pp

a

(1) (4) (5) applied Dominant

I V I

III<sup>3</sup> 7 V<sup>7</sup> I

b

5 5 passing chord

I III V I

c

I III V I

VI

horizontalization of

VII

or

I V I I V I

I

## VIII MOZART Piano Sonata, A minor, K. 331

Exp. Dev. Rec.

a

1st subject 2nd subject (50) (58) (66) (70) (74-79) (80)

applied Dominant

I III III

applied Dominant P

V I

b

8 8 8

III P V

c

III P V



III passing chord V

III applied Dominant P V

III instead of P V

5th 5th

# HINDEMITH Piano Sonata No. 3

With quiet motion

*mp* *p*

(4)

I

I 3 1/2 2

X cont'd

C

(1 - 4) (6) (8) (9) (10)

(b6)

I CS I

d

(1 - 4) (6) (8) (9) (10)

(b6)

I CS I

e

N

I CS I

cont'd

(6) (8) (10)

*mp* *mf*

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a cont'd

N

CS I

b cont'd

N

CS I

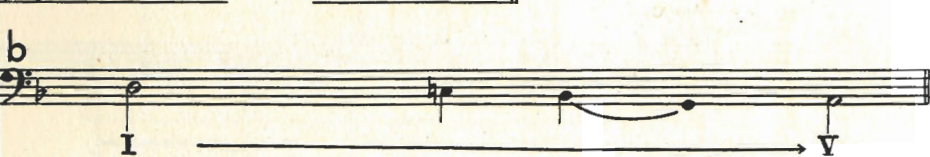
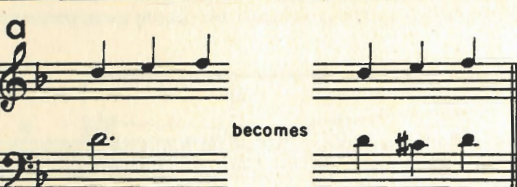
2 1 1/2



# 1 BACH Chorale (No. 6)



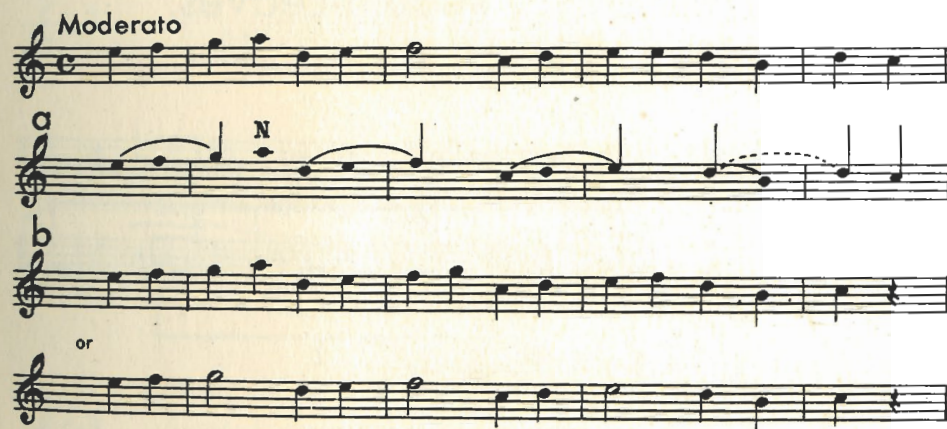
# 2 D. SCARLATTI Sonata, D minor, L. 413



# 3 BEETHOVEN Bagatelle, Op 119, No. 11



# 5 SCHUMANN Little Piece (Album for the Young)



# 6 SCHUBERT Waltz, Op 9, No. 8





# HAYDN Minuet

Handwritten musical score for Haydn Minuet. The first system shows measures 1-4 in treble and bass staves. The second system shows measures 5-6, with a bracket indicating a fingering exercise. A small 'a' is written above the first measure of the first system.

# 8 FOLK TUNE

Handwritten musical score for Folk Tune. The first system shows measures 1-4 in treble and bass staves. A small 'a' is written above the first measure of the first system.

# 9 SCHUMANN Album-Leaves, Op 124 No. 16

Allegretto

Handwritten musical score for Schumann Album-Leaves, Op 124 No. 16. The first system shows measures 1-4 in treble and bass staves. The second system shows measures 5-8. A small 'a' is written above the first measure of the first system.

# 0 BEETHOVEN Piano Sonata, A Major, Op 2, No. 2

Largo appassionato

Handwritten musical score for Beethoven Piano Sonata, A Major, Op 2, No. 2. The first system shows measures 1-4 in treble and bass staves. A small 'p' is written above the first measure of the first system.

# 10 cont'd

Handwritten musical score for 10 cont'd. The first system shows measures 1-4 in treble and bass staves. A small 'a' is written above the first measure of the first system. Fingering numbers I, N, and V are written below the bass staff.

# 11 BACH Chorale (No. 7)

Handwritten musical score for Bach Chorale (No. 7). The first system shows measures 1-4 in treble and bass staves.

Handwritten musical score for Bach Chorale (No. 7). The second system shows measures 5-8 in treble and bass staves. A small 'a' is written above the first measure of the first system. The text 'horizontalization of' is written above the treble staff.

Handwritten musical score for Bach Chorale (No. 7). The third system shows measures 9-12 in treble and bass staves. A small 'b' is written above the first measure of the first system. Fingering numbers I, 6, II, V, and I are written below the bass staff.

Handwritten musical score for Bach Chorale (No. 7). The fourth system shows measures 13-16 in treble and bass staves. A small 'c' is written above the first measure of the first system. The text 'top voice' and 'Bass' are written above the treble and bass staves respectively. Fingering number I is written below the bass staff.



**12**

a b c

**13**

a b c

**14**

a b

**15**

b c

**16**

**17**

etc.

**18**

etc.

**19**

**20**

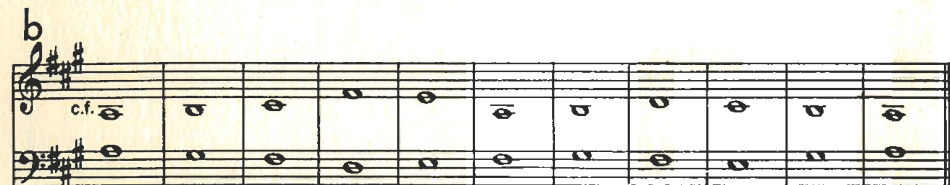
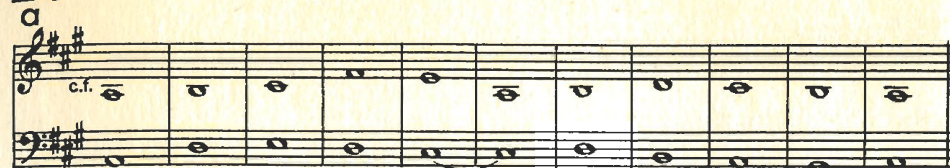
**21**

**22**

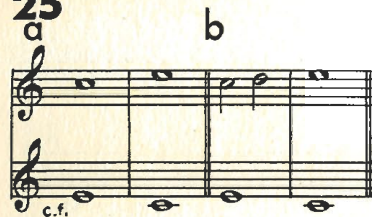
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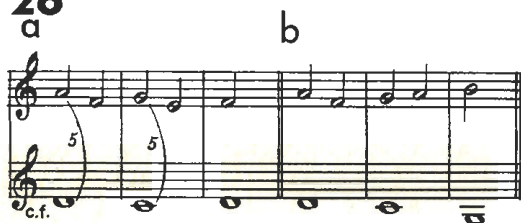
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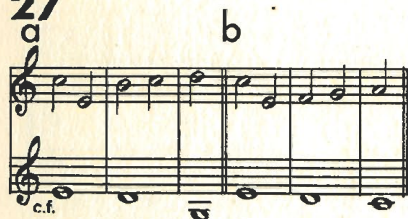
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26



27



28



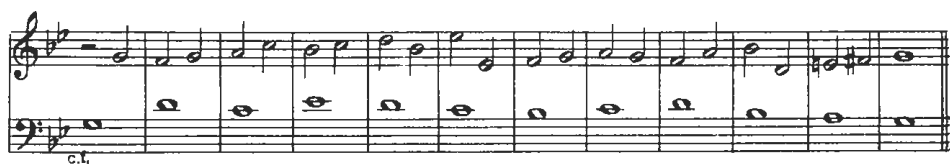
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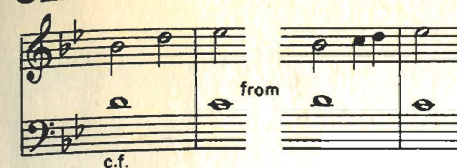
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31



32



33



34



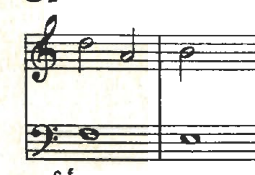
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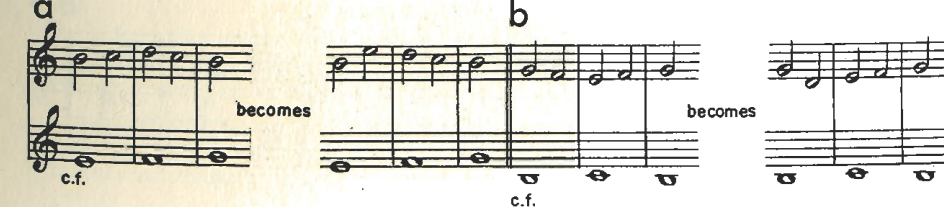
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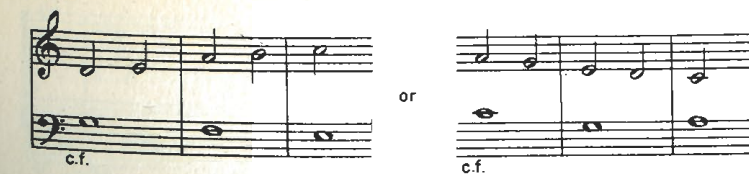
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38

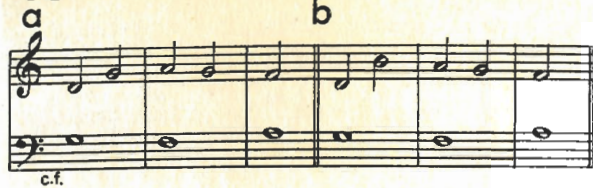


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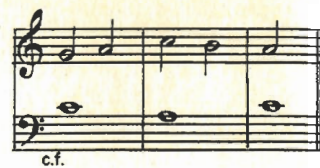




40



41



42



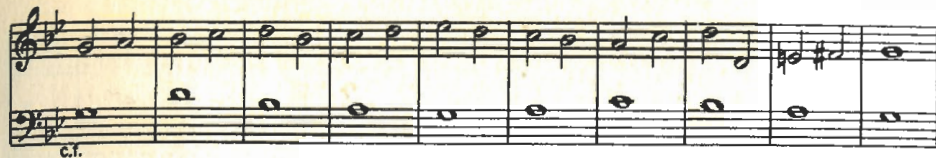
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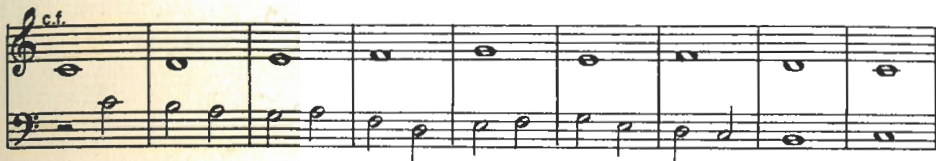
stands for



44



45



46



47



48



49



50





1

b

c.f.

c.f.

52

a b c

c.f.

c.f.

e

c.f.

c.f.

53

c.f.

c.f.

54

c.f.

c.f.

55

c.f.

c.f.

56

c.f.

c.f.

57

a

c.f.

c.f.

b

c.f.

c.f.



58



59



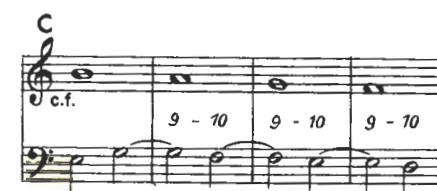
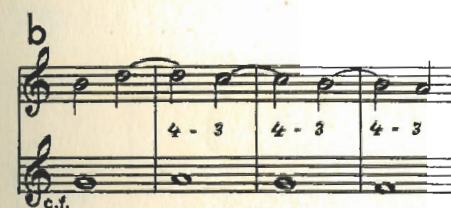
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61



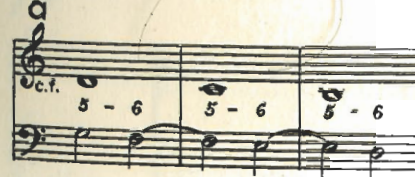
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63



64

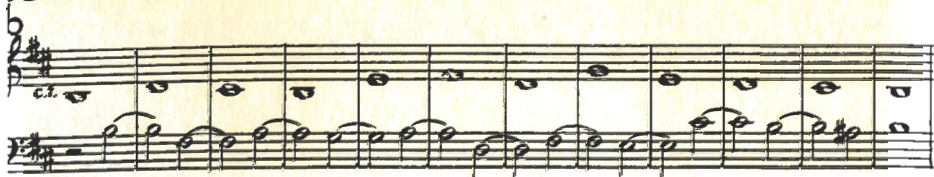


65





55 cont'd



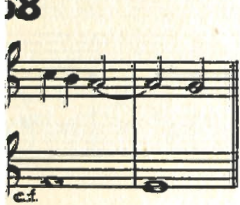
56



57



58



69



70



71



72



73



74



75



76



77



78





The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note B-flat, a quarter note A, a quarter note G, a half note F, a quarter note E, a quarter note D, a half note C, and a whole note B. The lower staff is in bass clef with a key signature of one flat. It begins with a whole note B, followed by a whole note A, a whole note G, a whole note F, and a whole note E. The system concludes with a double bar line. The tempo marking 'C.f.' (Crescendo) is written below the first measure of the lower staff.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody starting with a whole rest, followed by quarter notes G4, A4, Bb4, and A4, then eighth notes G4 and F4, and ending with a quarter note E4. The lower staff is in bass clef with a key signature of one flat and a 2/4 time signature. It contains a bass line starting with a whole note D3, followed by a half note G2, and ending with a whole note F2. The initials 'C.F.' are written below the first measure of the lower staff.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score includes a 'c.f.' (coda) marking at the beginning of the first measure. The melody consists of a series of eighth and sixteenth notes, with some measures containing rests. The accompaniment consists of a series of eighth and sixteenth notes, with some measures containing rests. The score is written in a standard musical notation style.

The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains three measures: the first measure has a quarter note on G4, the second measure has a quarter note on A4, and the third measure has a quarter note on B4. The lower staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains three measures: the first measure has a quarter note on D3, the second measure has a quarter note on E3, and the third measure has a quarter note on F3.

[illegible]

The first system of the musical score for 'The Bird Song' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody of quarter and eighth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

The first system of the musical score for 'The Bird Song' is written for piano. It features a treble and bass staff in G major (one sharp). The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a whole note chord consisting of G4, B4, and D5, with the instruction 'c.f.' written below it. The second measure contains a whole note chord of A4, C5, and E5. The third measure contains a whole note chord of B4, D5, and F#5. The fourth measure contains a whole note chord of C5, E5, and G5. The bass staff begins with a bass clef and a common time signature. The first measure contains a whole note chord of G2, B1, and D2. The second measure contains a whole note chord of A1, C2, and E2. The third measure contains a whole note chord of B1, D2, and F#2. The fourth measure contains a whole note chord of C2, E2, and G2.

Handwritten musical notation on three staves. The top staff has a treble clef and a single note on the second line. The middle staff has a treble clef and a single note on the second line. The bottom staff has a bass clef and a single note on the second line. There are some additional markings and a small red mark on the bottom staff.

c.f.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves: a treble staff at the top, a middle staff (likely for a second voice or piano accompaniment), and a bass staff at the bottom. The key signature is one flat (B-flat), and the time signature is common time (C). The melody in the treble staff consists of eighth and quarter notes. The middle staff contains whole notes, and the bass staff contains half notes. The lyrics 'The Rose Tree' are written below the staves, aligned with the notes. The handwriting is in ink on aged, slightly yellowed paper.

A musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is for the voice, the middle staff is for the piano (p.f.), and the bottom staff is for the bass. The music is in 4/4 time and features a simple melody with a piano accompaniment. The lyrics are written below the staves.

Handwritten musical score for three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music consists of a series of notes and rests across 12 measures.



90



91



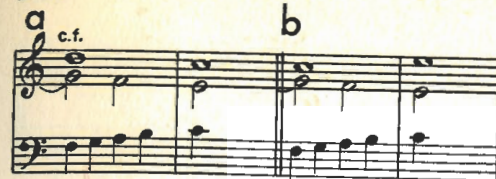
92



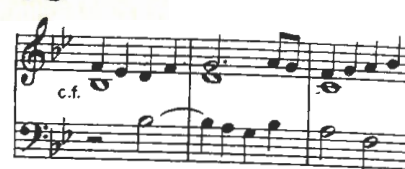
93



94



95



Part II Chapter Four

96

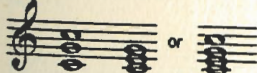


I V I

97



98



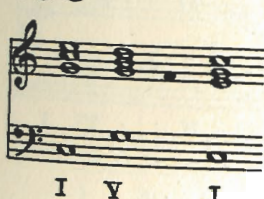
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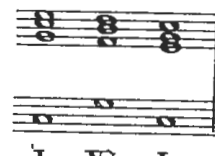
I V I

I V I

100

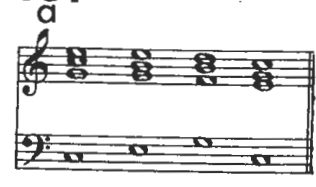


becomes



I V I

101



I III V I

102



I II V I

I II V I I IV V I I II V I



103



104



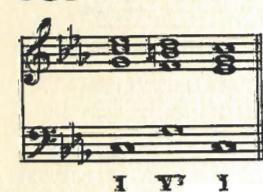
105



106



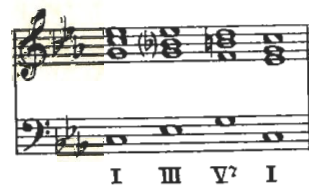
107



108



109



110



111



112



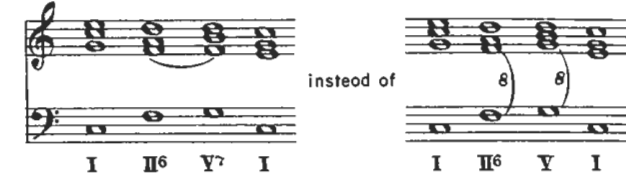
113



114

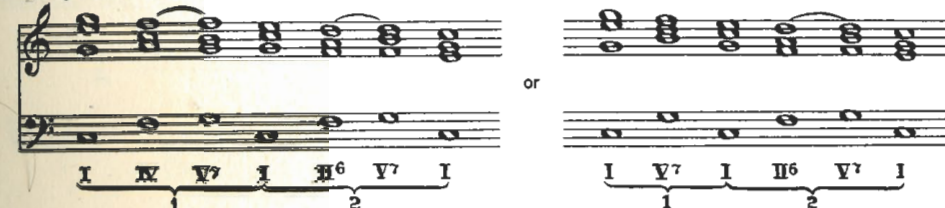


115



instead of

116

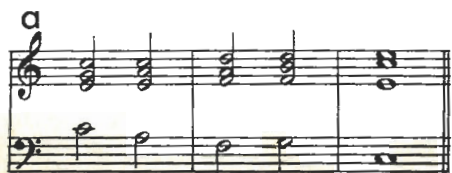


117

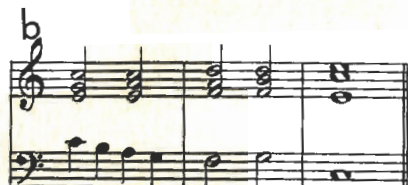




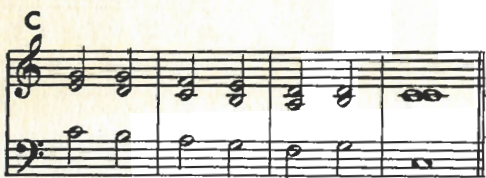
118



I → II<sup>6</sup> V<sup>7</sup> I



I → II<sup>6</sup> V<sup>7</sup> I



I → II<sup>6</sup> V I

119 BACH Chorale (No. 337)



I → II<sup>6</sup> V<sup>7</sup> I

120 BACH Chorale (No. 88)



I → II<sup>6</sup> V I

from



I → II<sup>6</sup> V<sup>7</sup> I

121



I → II V<sup>7</sup> I



I → II V<sup>7</sup> I

122 BACH Chorale (No. 348)



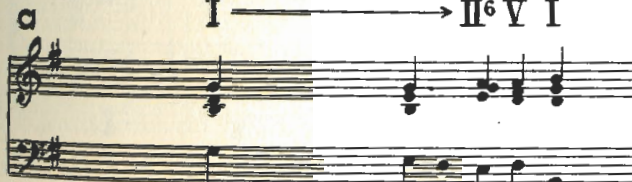
I → II V I

123

BACH Chorale (No. 246)



I → II<sup>6</sup> V I



I II<sup>6</sup> V I

124



I → V<sup>7</sup> I



25

I —————→ II V<sup>7</sup> I

instead of:

I —————→ II V<sup>7</sup> I

126

I —————→ II V I

instead of:

I —————→ II V I

127

I —————→ II<sup>7</sup> V I

127 cont'd

I —————→ II<sup>6</sup>  
or  
II<sup>6</sup> V I

128

I → II V I

I II V<sup>7</sup> I

129

I II V<sup>7</sup> I

I II V I

I —————→ V I

I —————→ V I



130

a

I IV V I

b

I N<sup>5</sup> 6 V I

131

## CHOPIN Waltz, Op 34, No. 2

Lento

a

I → IV 6 V

132

## BACH Gavotte (French Suite No. 5)

a

I → IV V I

133

## BRAHMS Piano Sonata, F minor, Op 5

Allegro maestoso

a

I → V (2 3)

134

I \* II V I

135

a

I N 6

b

I N 5

136

a

I IV V I

b

I IV V I

c

I IV V I

d

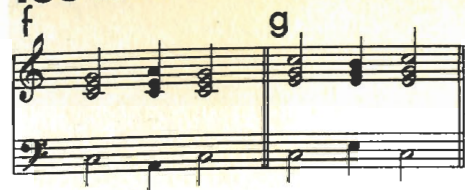
I IV V I

e

I IV V I



136 cont'd



137



138



139



140 BACH Chorale (No. 330)



141 SCHUBERT Waltz, Op 50, No. 1



142 CHOPIN Waltz, E Major (Posth.)

Tempo di valse



143 MOZART Piano Sonata, C Major, K. 545



144 SCHUBERT Ländler Op 67 No. 5



145 BACH Chorale (No. 346)

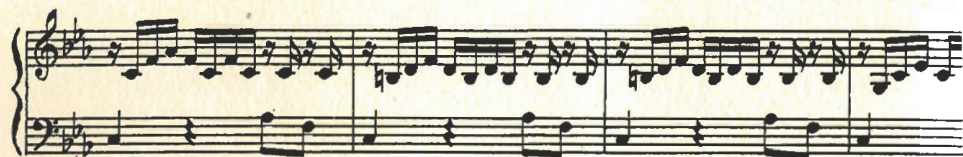


146

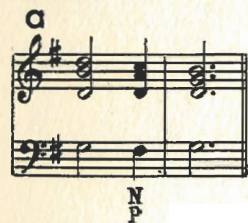




# 147 BACH Little Prelude, C minor



148



149



150



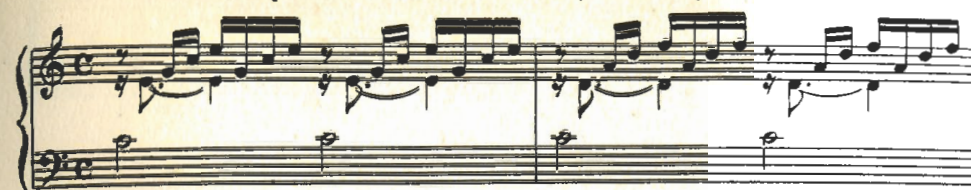
becomes



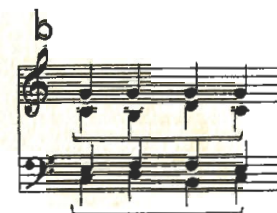
151



# 152 BACH Prelude No. 1 (Well-Tempered Clavier, Bk I)



153





154 C. P. E. BACH Minuetto

First system: Treble and bass staves with a 2/4 time signature. The melody in the treble staff features eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment. A bracket labeled 'I' spans the first four measures.

Second system: Continuation of the piece, showing the same melodic and harmonic patterns.

155 CHOPIN Waltz, Op 69, No. 2

Moderato

First system: Treble and bass staves in 3/4 time. The treble staff has a flowing melody with slurs and accents. The bass staff features a steady accompaniment of chords. A bracket labeled 'I' spans the first four measures.

Second system: Continuation of the waltz, maintaining the characteristic Chopin style.

156 JOSQUIN Missa: Pange lingua

First system: Four staves (Soprano, Alto, Tenor, Bass) with Latin lyrics: "Et in - car - na - tus est". The music is a four-part setting with various intervals and a final cadence.

Second system: Continuation of the vocal setting.

[From DAS CHORWERK, Vol. I]

157

First system: Treble and bass staves. The treble staff has a simple melody, and the bass staff has a single note. A bracket labeled 'I' spans the first two measures.

158 BACH Prelude No. 6 (Well-Tempered Clavier, Bk I)

First system: Treble and bass staves in C major, 4/4 time. The treble staff features a triplet of eighth notes. The bass staff has a simple accompaniment. A bracket labeled 'I' spans the first four measures.

Second system: Continuation of the prelude.

159

First system: Treble and bass staves. The treble staff has a simple melody, and the bass staff has a single note. A bracket labeled 'I' spans the first two measures.

Second system: Continuation of the exercise.

160 BACH Chorale (No. 11)

First system: Treble and bass staves in 4/4 time. The treble staff has a simple melody, and the bass staff has a simple accompaniment. A bracket labeled 'I' spans the first four measures.

Second system: Continuation of the chorale.



160 cont'd

a

161

a b c

d e

f g

162 BACH Chorale (No. 366)

163 BACH Chorale (No. 367)

164

a b

I II V<sup>7</sup> I

(II<sup>6</sup>)

165

a b

I IV V I

166

becomes

becomes

167

a b c

d e f

g h



# 168 BACH Chorale (No. 24)



# 169 BACH Prelude No. 2 (Well-Tempered Clavier, Bk II)



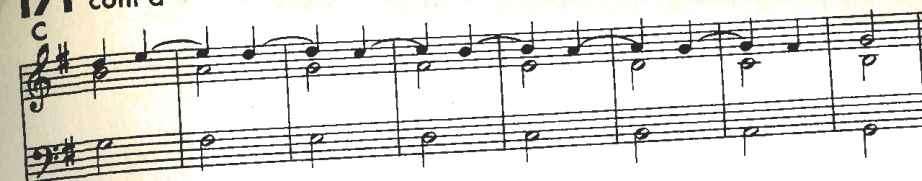
# 170 BACH Little Prelude, F Major



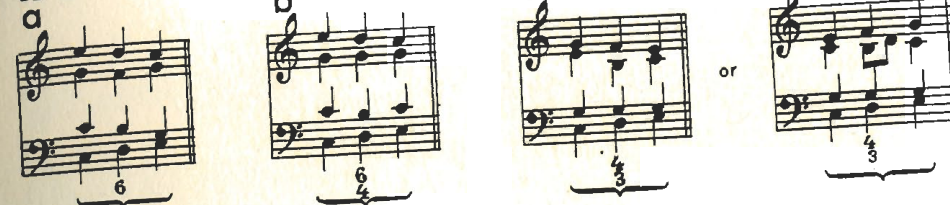
171



171 cont'd



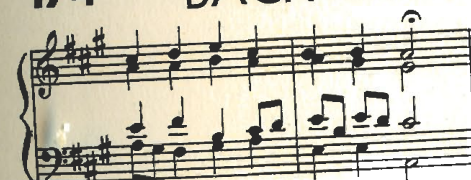
172



173



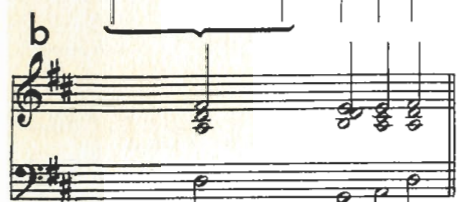
# 174 BACH Chorale (No. 233)



I V I

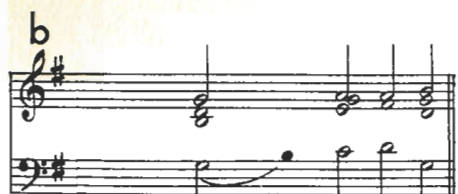
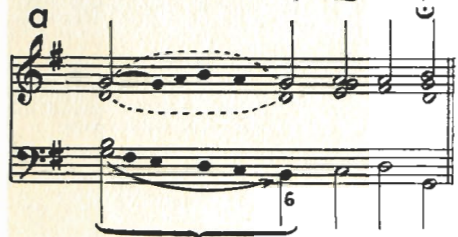


# 175 BACH Chorale (No. 367)



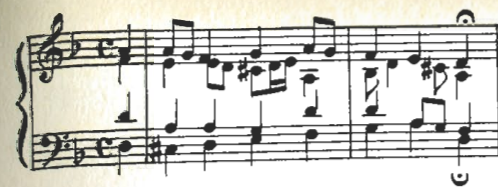
I II<sup>6</sup> V I

# 176 BACH Chorale (No. 362)

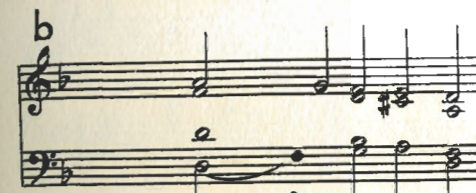


I II<sup>6</sup> V I

# 177 BACH Chorale (Peters No. 116)

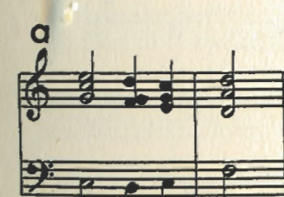


I IV<sup>6</sup> V I

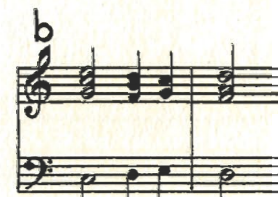


I IV<sup>6</sup> V I

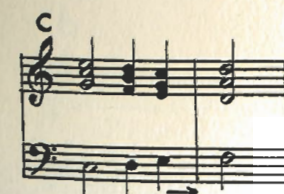
# 178



I II<sup>6</sup>



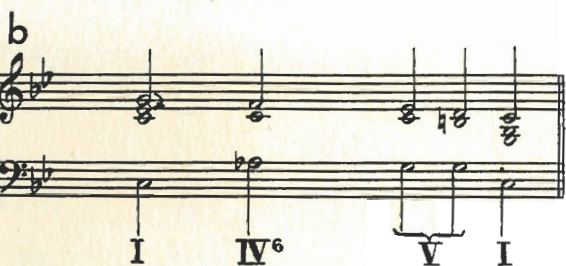
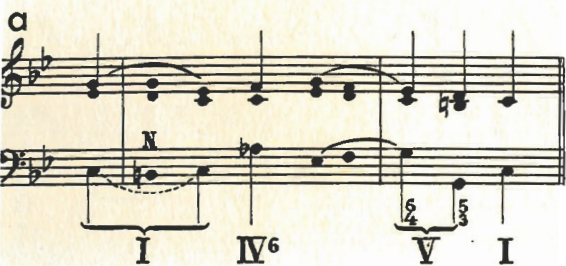
I II



I II<sup>6</sup>



# 79 BACH Chorale (No. 110)



## 180



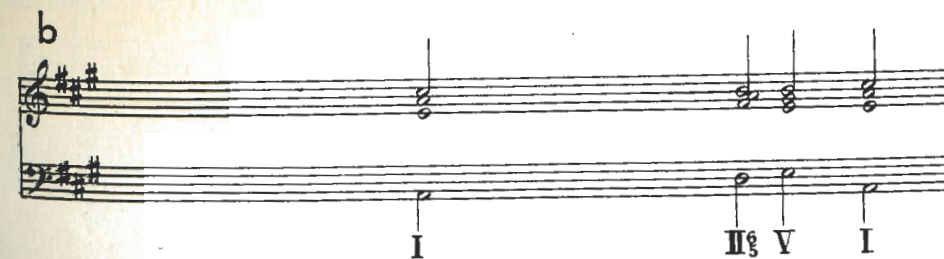
## 181



## 181 cont'd



## 182 BACH Chorale (No. 42)





# 3 MOZART Piano Sonata, D Major, K. 311.

Andante con espressione

# 34 JOSQUIN Motet: Tu pauperum refugium

# 185 GIACOMO FOGLIANO Ave Maria

# 186 BARTÓK Piano Pieces for Children, No. 32

Allegro ironico



186 cont'd

a

b

87

88

a

b

c

d

e

f

from

189

a

b

190

a

or

b

from



191



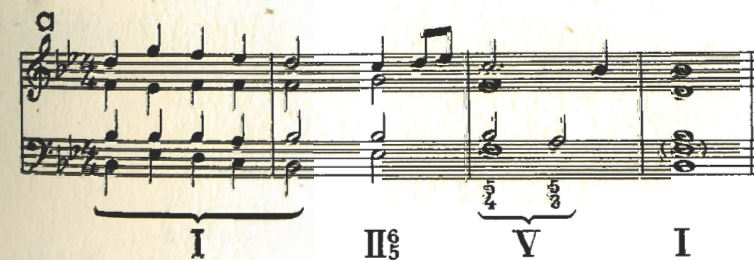
192



193



194





194 cont'd

d

I → II<sub>5</sub> V I

from

I → II<sub>5</sub> V I

195

a

b

c

196

a

Interval-filling

b

Interval-outlining

c

Ornamental

197

a

b

198 MOZART Piano Sonata, F Major, K. 280

199 MOZART Piano Sonata, C Major, K. 279

I → II<sub>5</sub> V I

from

I → II<sub>5</sub> V I

200 BACH Courante (Partita No. 5)

I → II<sub>5</sub> V I

from

I → II<sub>5</sub> V I

a

from

201 MOZART Piano Sonata, C Major, K. 279

I → II<sub>5</sub> V I

from

I → II<sub>5</sub> V I

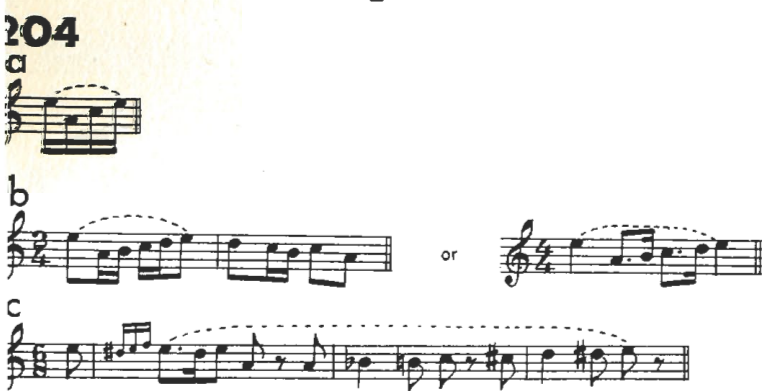
a



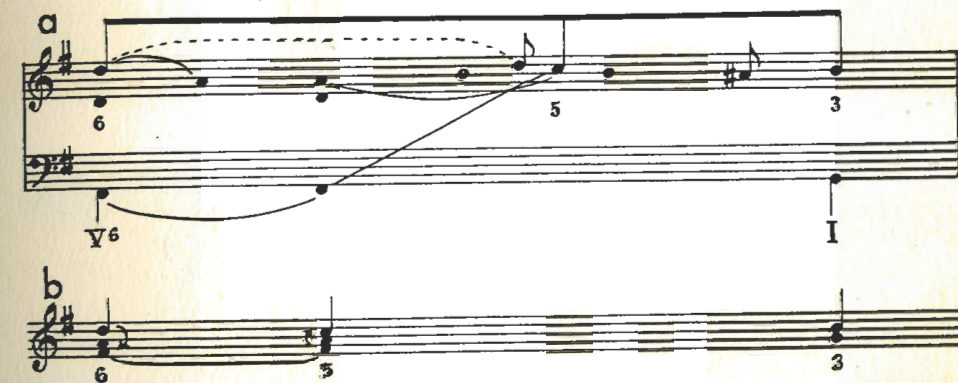
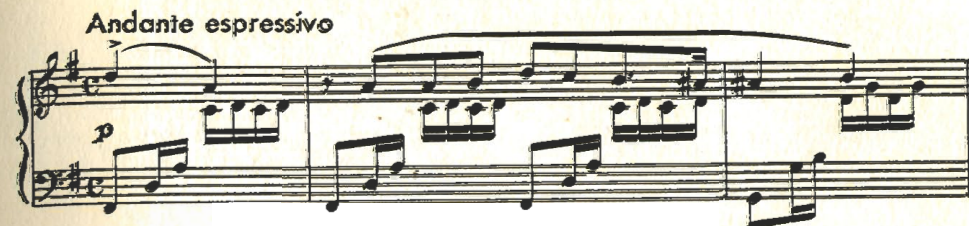
# 202 HANDEL Double



# 203 MOZART Rondo, A minor, K. 511



# 205 MENDELSSOHN Song Without Words, Op 62, No. 1



# 206 BEETHOVEN Piano Sonata, F minor, Op 2, No. 1





**207** MOZART Fantasia, D minor, K. 397

Adagio

*p*

a

b

I

**208** MOZART Piano Sonata, C minor, K. 457

Molto allegro

a

b

I

**209** CARISSIMI Cantata: Mary Stuart

Ah mo - ri - re, ah mo - ri - re, ah mo - ri - - - re

[From OHM, Vol. III]

a

V

I

IV

V

I

**210** HAYDN Piano Sonata, C Major, No. 35

Allegro con brio

*p*

*fz*

a

b

I

V

I

II<sup>6</sup> V I

I

V

I

II<sup>6</sup> V I



210 cont'd

*C*

II<sup>6</sup> V I      instead of      II<sup>6</sup> V I

211 HAYDN Piano Sonata, D Major, No. 19

*Andante*

*a*

*b*

*c*

I II<sup>6</sup> V I      I II<sup>6</sup> V I      becomes      I II<sup>6</sup> V I

212 FROBERGER Suite: "Auf die Mayerin"

*a*

[From DTOe, Vol. VI]

I II<sup>6</sup> V I

213 MOZART Courante (Suite, K. 399)

*Allegretto*

*a*

I II V I II<sup>6</sup> → V I      I II<sup>6</sup> → V I

214 HAYDN Piano Sonata, G Major, No. 27

*a*

I II<sup>6</sup> V I

215 FOLK TUNE

*a*

I II<sup>6</sup> V I



# 216 CHOPIN Nocturne, Op 32, No. 1

Andante sostenuto

First system: Right hand (treble clef) and left hand (bass clef) staves. The right hand plays a melody with a trill on the first measure. The left hand plays a bass line with a trill on the first measure. The second system shows the same staves with fingerings and a first ending bracket labeled 'I'.

# 217 MOZART Piano Sonata, F Major, K. 280

Allegro assai

First system: Right hand (treble clef) and left hand (bass clef) staves. The right hand plays a melody with a trill on the first measure. The left hand plays a bass line with a trill on the first measure. The second system shows the same staves with fingerings and a first ending bracket labeled 'I'.

# 218 MENDELSSOHN Song Without Words, Op 102, No. 2

Adagio

First system: Right hand (treble clef) and left hand (bass clef) staves. The right hand plays a melody with a trill on the first measure. The left hand plays a bass line with a trill on the first measure. The second system shows the same staves with fingerings and a first ending bracket labeled 'I'.

# 219 MOZART Aria ("Don Giovanni")

Andante sostenuto

First system: Right hand (treble clef) and left hand (bass clef) staves. The right hand plays a melody with a trill on the first measure. The left hand plays a bass line with a trill on the first measure. The second system shows the same staves with fingerings and a first ending bracket labeled 'I'.



219 cont'd

quell - che a lei pia - ce, — vi - ta mi - ren - de, etc.

a

I IV V

b

I IV V

220 CLEMENTI Sonatina, G Major, Op 36, No. 2

a

I II<sup>6</sup> V I

221 BEETHOVEN Piano Sonata, E Major, Op 109

Vivace  
p dolce

a b c

I I V I I V I

222 BEETHOVEN Symphony No. 9

Adagio molto e cantabile  
p

a

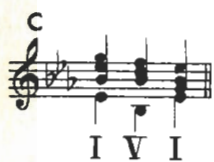
I V

b

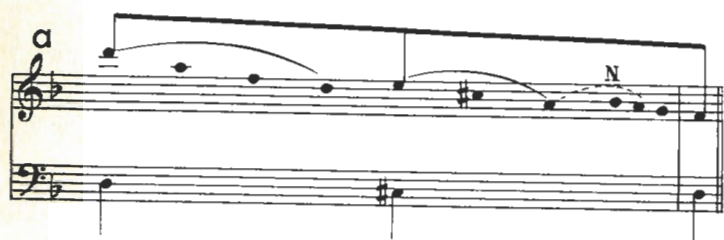
I V



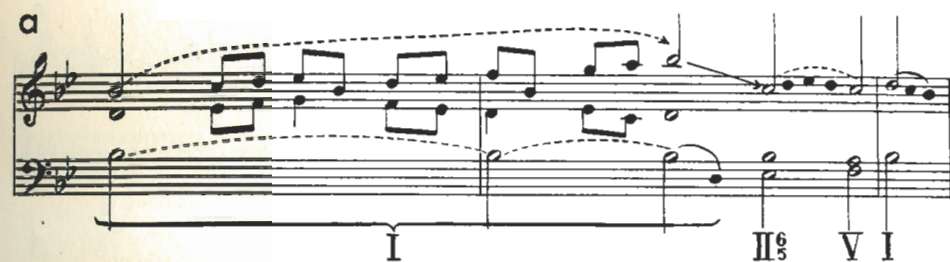
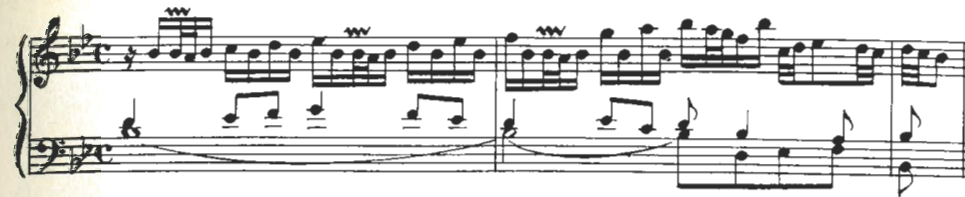
# 223 SCHUBERT Ländler, Op 18, No. 2



# 224 C. P. E. BACH Fantasia



# 225 BACH Praeludium (Partita No. 1)



# 226 BEETHOVEN Piano Sonata, G Major, Op 79

Presto alla tedesca





a

b

**227** HANDEL Variation 1 (Air from Suite No. 3)

a

b

**228** BACH Courante (Suite pour le clavecin, E<sup>b</sup> Major)

a

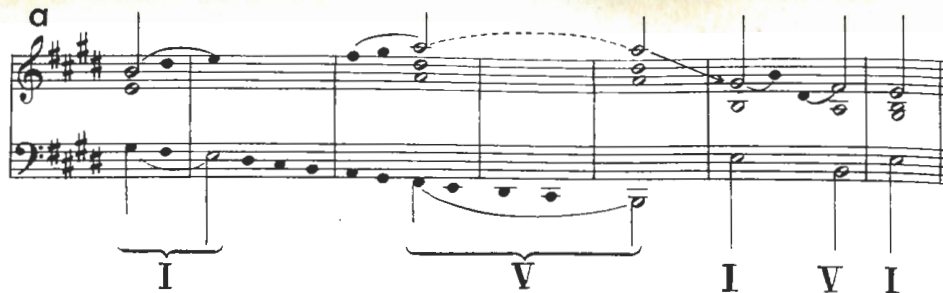
b

**229** BEETHOVEN Piano Sonata, E Major, Op 14, No. 1

Allegro comodo



**229** cont'd



**230** MOZART Trio, E<sup>b</sup> Major, K. 498



**231** BACH Praeambulum (Partita No. 5)



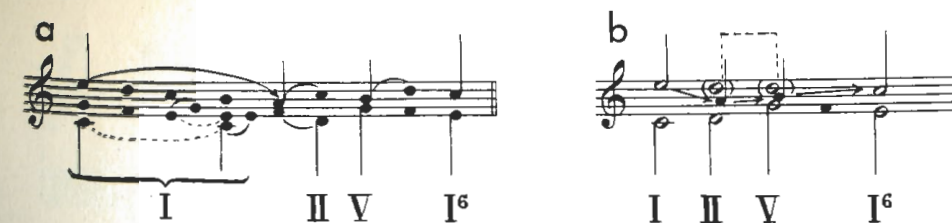
**232** BACH Aria variata



**233** MOZART Piano Sonata, C Major, K 545

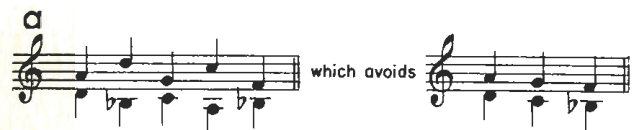


**234** SCHUMANN Melody (Album for the Young)





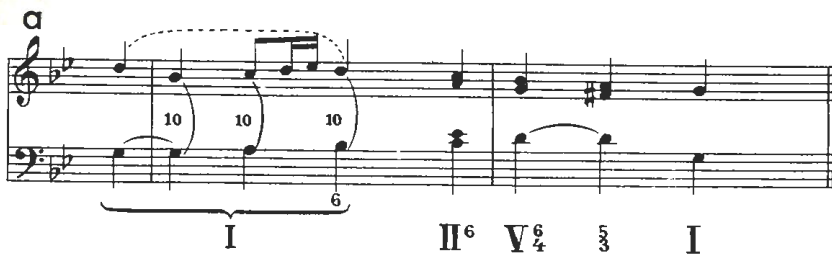
**235** MOZART Fugue, C Major  
(Fantasia, K. 394)



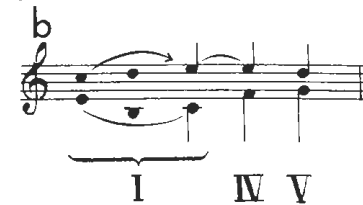
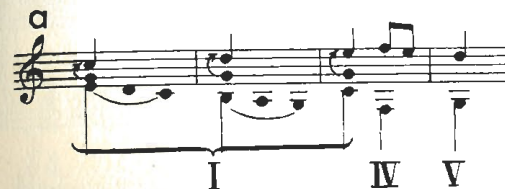
**236** BACH Chorale (No. 64)



**237** BACH Chorale (Peters No. 43)



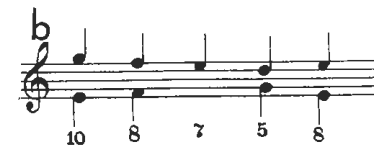
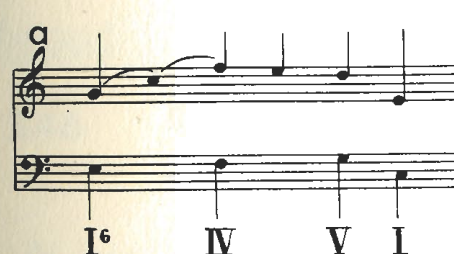
**238** HANDEL Minuet



**239** COPLAND Appalachian Spring

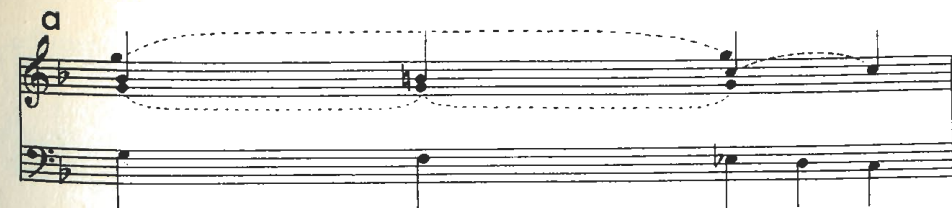
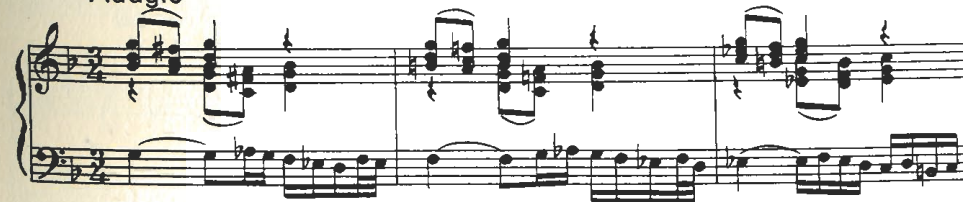


[P. 81, SCORE]  
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**240** BACH Brandenburg Concerto  
No. 1.

Adagio





**241** BARTÓK Ukrainian Song (Petite Suite)

*Allegretto*

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*a* *b*

**242**

*a* *b*

*c*

**243** BYRD Pavane: The Earle of Salisbury

**244** MOZART Piano Sonata, G Major, K. 283

*Allegro*

**245** GOTTLIEB MUFFAT Air (Suite, B<sup>b</sup> Major)

**246** BACH Prelude No. 10 (Well-Tempered Clavier, Bk I)



246 cont'd

Handwritten musical notation for exercise 246, continuing from the previous page. It features a treble and bass staff with a key signature of one sharp (F#). The notation includes fingerings 9 and 10, and a final measure with a fermata.

# 247 HAYDN Piano Sonata, C Major, No. 21

Handwritten musical notation for exercise 247, starting with the tempo marking "Allegro". The notation is in 2/4 time and features a treble and bass staff with a key signature of C major. The melody in the treble staff is characterized by eighth-note patterns and slurs.

Continuation of the handwritten musical notation for exercise 247, showing the second system of the piece.

Handwritten musical notation for exercise 247, featuring a treble and bass staff with a key signature of C major. The notation includes a treble clef and a bass clef. The melody in the treble staff is characterized by eighth-note patterns and slurs. Below the staff, there are handwritten labels: "I", "II", "V", "I", "II<sup>6</sup>", "V", "I".

Handwritten musical notation for exercise 247, featuring a treble staff with a key signature of C major. The notation includes a treble clef and a bass clef. The melody in the treble staff is characterized by eighth-note patterns and slurs.

Handwritten musical notation for exercise 247, featuring a treble staff with a key signature of C major. The notation includes a treble clef and a bass clef. The melody in the treble staff is characterized by eighth-note patterns and slurs. Below the staff, there are handwritten labels: "I", "II", "V", "I", "II<sup>6</sup>", "V", "I".

# 248 MOZART Piano Sonata, G Major, K. 283

Handwritten musical notation for exercise 248, starting with the tempo marking "Allegro". The notation is in 2/4 time and features a treble and bass staff with a key signature of G major. The melody in the treble staff is characterized by eighth-note patterns and slurs. The bass staff features a continuous eighth-note accompaniment.

Continuation of the handwritten musical notation for exercise 248, showing the second system of the piece.

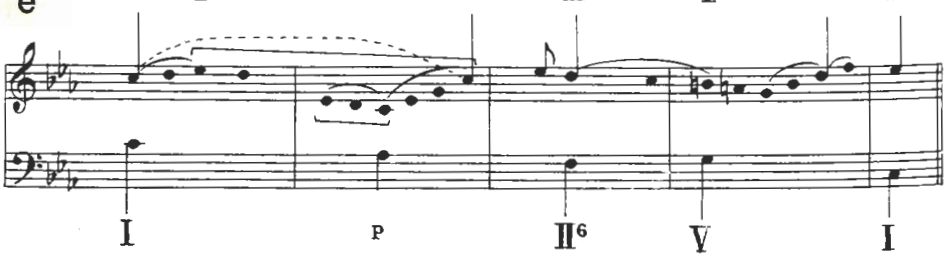
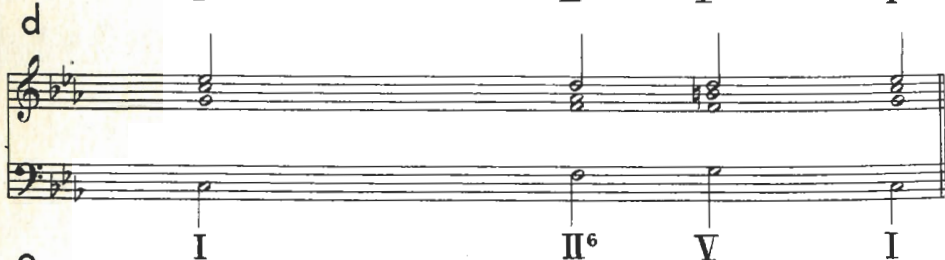
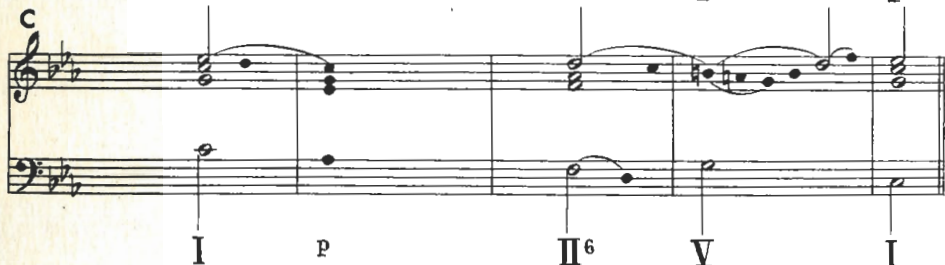
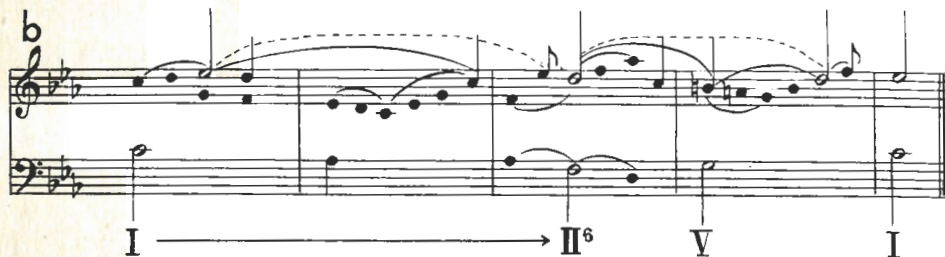
Handwritten musical notation for exercise 248, featuring a treble and bass staff with a key signature of G major. The notation includes a treble clef and a bass clef. The melody in the treble staff is characterized by eighth-note patterns and slurs. Below the staff, there are handwritten labels: "I", "N", "N", "I".

Handwritten musical notation for exercise 248, featuring a treble and bass staff with a key signature of G major. The notation includes a treble clef and a bass clef. The melody in the treble staff is characterized by eighth-note patterns and slurs. Below the staff, there are handwritten labels: "I", "N", "N", "I", "N", "I", "IV<sup>6</sup>", "V", "I".

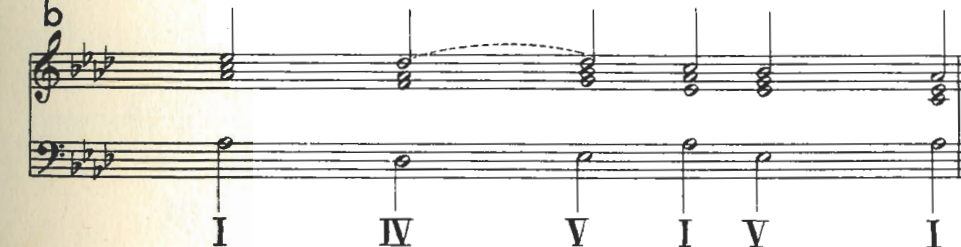
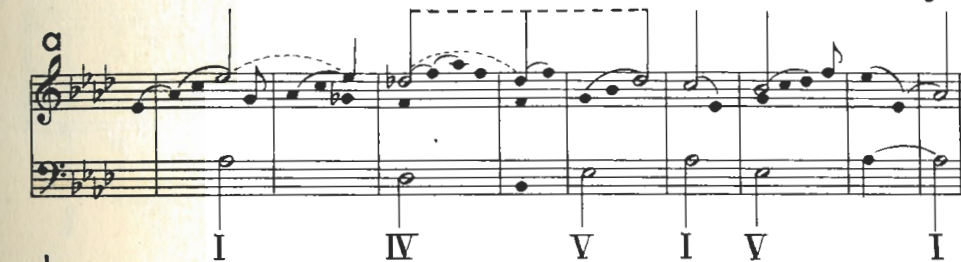
Handwritten musical notation for exercise 248, featuring a treble and bass staff with a key signature of G major. The notation includes a treble clef and a bass clef. The melody in the treble staff is characterized by eighth-note patterns and slurs. Below the staff, there are handwritten labels: "I", "N", "I", "IV<sup>6</sup>", "V", "I".



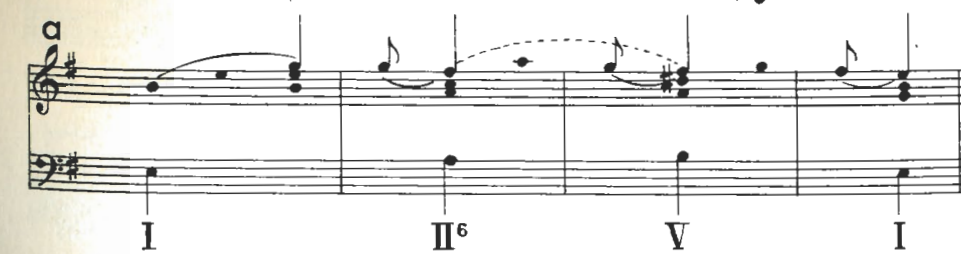
**249** BACH Little Prelude, C minor



**250** CHOPIN Mazurka, Op 41, No. 4



**251** CHOPIN Etude, Op 25, No. 5





# 252 SCHUMANN Kreisleriana, Op 16, No. 8

Schnell und spielend

a

I II<sup>6</sup> V I

## 253

a becomes b

I V I II<sup>6</sup>

## 254 BEETHOVEN Piano Sonata, G Major, Op 14, No. 2

Allegro

## 254 cont'd

a

I etc.

b

I II<sup>6</sup> V I

c

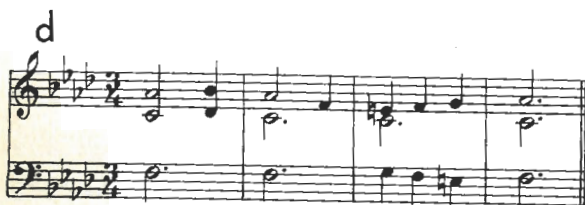
I II<sup>6</sup> V I

d (4) (6)

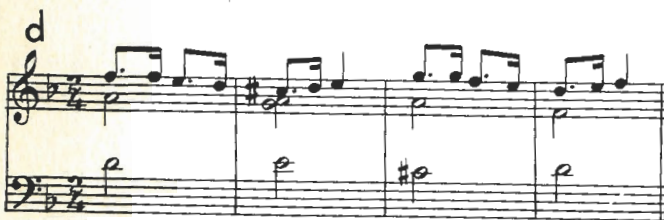
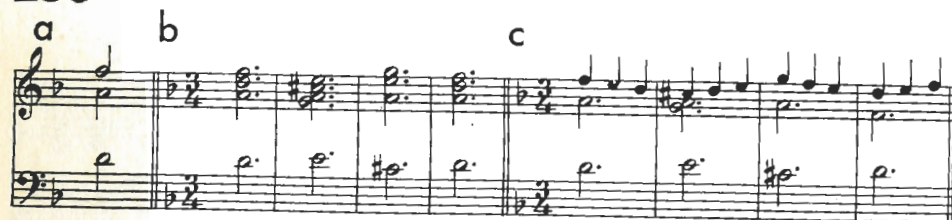
becomes becomes becomes



255



256



257



258



259



260





261

**a**

**b**

I II<sup>6</sup> V I

**c**

262

**a**

**b**

I IV V I

**c**

263

**a**

**b**

I II<sup>6</sup> V I

263 cont'd

**c**

264

**a**

I V I

divided through  
interruption (||)

**b**

I V I V I  
(D)

## 265 BEETHOVEN Piano Sonata, E Major, Op 14, No. 1

**Allegretto**

**p** **cresc.** **sf**

**a**

I V I V I  
(D)

see meas. 1-6



# 266 HAYDN Symphony, G Major, No. 100

**Presto**

*p*

*a*

I V I II V(D) I V I II<sup>6</sup> V I

# 267 MOZART Quartet ("Don Giovanni")

**Andante**

Non — ti fi-dar, o mi-se-ra, di quel ri-bal-do cor!

*p*

*p cresc.*

*mf*

*p*

# 267 cont'd

*a*

*N*

I V(D) I IV V I

*b*

*N*

I V(D) I IV V I

# 268 BASSE DANSE

*p*

*p cresc.*

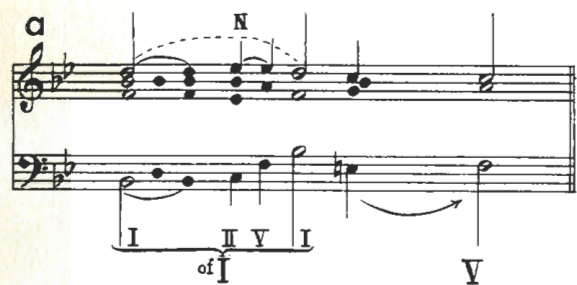
*mf*

*p*

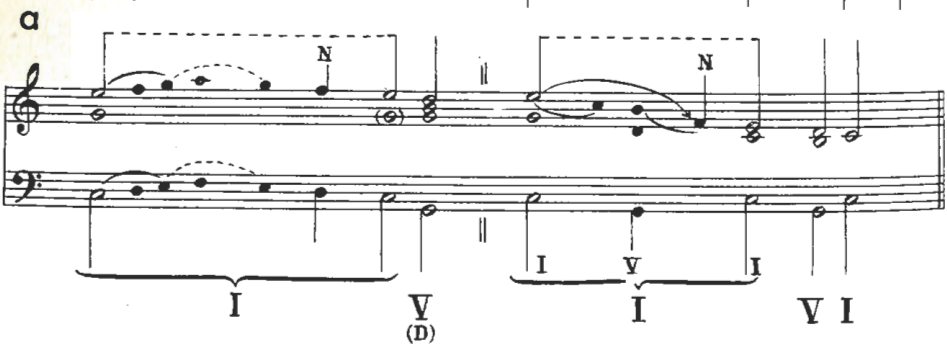
[From VDO, App. P. 35]



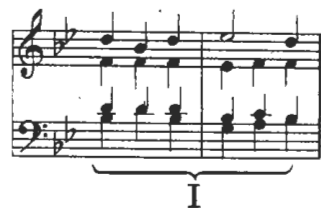
# 269 BACH Chorale (No. 192)



# 271 GIBBONS The Queene's Command



# 270



# 272 HAYDN Piano Sonata, E<sup>b</sup> Major, No. 52





Ma - ri - a ple - na gra - ti - a, coe - le - sti - a, ter -

Ma - ri - a ple - na gra - ti - a, coe - le - sti - a, ter -

Ma - ri - a ple - na gra - ti - a, coe - le - sti - a, ter - re -

Ma - ri - a ple - na gra - ti - a, coe - le - sti - a, ter -

re - stri - a, mun - - dum re - plens lae - - ti - - - ti - a.

re - stri - a, mun - - dum re - plens lae - ti - ti - - - - a.

- stri - a, - mun - - - dum re - - - - plens lae - - ti - ti - a.

re - stri - a, mun - dum - re - plens lae - ti - - - - ti - a.

[From AM, P. 9]

a

b

I N I N I N I N

I V of I I V I

I V I I V I

274 CLÉREAU Missa: In me transierunt

Ky - ri - e - e - ley - - - son, e - ley - - - son

a

I V I I IV V I V I

[From HDM, Vol. I, P. 330]



275

a

I II V I  
I II<sup>6</sup> V I

b

I V I  
of I N I  
of I IV<sup>6</sup> V I

276 BACH Chorale (No. 5)

I II V I  
I II V I

a

I IV V I  
II V I

b

I IV V II V I

277 MOZART Piano Sonata, D Major, K. 576

Allegro

I II V I  
I II<sup>6</sup> V I  
I II V I

278

a

I II V I

b

I IV V II V I

279 SCHUMANN Bunte Blätter, Op 99

Ziemlich langsam

I IV<sup>6</sup> V I



**280** BACH Prelude No. 7 (Well-Tempered Clavier, Bk II)

Handwritten musical notation for Bach's Prelude No. 7. The score is in G major, 3/4 time. It consists of two systems. The first system has a treble and bass staff. The second system is a continuation of the first. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'I' and 'V' below the bass staff.

**281**

Handwritten musical notation for Chopin's Etude, Op. 10, No. 4. The score is in A major, 2/4 time. It consists of two systems, labeled 'a' and 'b'. The first system has a treble and bass staff. The second system is a continuation of the first. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'I', 'IV', 'V', and 'I' below the bass staff.

**282** SCHUBERT Ländler, Op 18, No. 10

Handwritten musical notation for Schubert's Ländler, Op. 18, No. 10. The score is in G major, 3/4 time. It consists of two systems. The first system has a treble and bass staff. The second system is a continuation of the first. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'V' and 'I' below the bass staff.

**283** CHOPIN Etude, Op 10, No. 4

Handwritten musical notation for Chopin's Etude, Op. 10, No. 4. The score is in A major, 2/4 time. It consists of two systems. The first system has a treble and bass staff. The second system is a continuation of the first. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'V' and 'I' below the bass staff.

**284** CHOPIN Mazurka, Op 63, No. 2

Handwritten musical notation for Chopin's Mazurka, Op. 63, No. 2. The score is in B-flat major, 3/4 time. It consists of two systems. The first system has a treble and bass staff. The second system is a continuation of the first. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'V' and 'I' below the bass staff.

**285** CHOPIN Mazurka, Op 24, No. 3

Handwritten musical notation for Chopin's Mazurka, Op. 24, No. 3. The score is in B-flat major, 3/4 time. It consists of two systems. The first system has a treble and bass staff. The second system is a continuation of the first. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'I', 'V', and 'I' below the bass staff.

**286** SCHUMANN Der Nussbaum

Handwritten musical notation for Schumann's Der Nussbaum. The score is in G major, 3/4 time. It consists of two systems. The first system has a treble and bass staff. The second system is a continuation of the first. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'V' and 'I' below the bass staff.

Handwritten musical notation for Schumann's Der Nussbaum. The score is in G major, 3/4 time. It consists of two systems. The first system has a treble and bass staff. The second system is a continuation of the first. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'IV', 'V', and 'I' below the bass staff.



## SCHUMANN Dichterliebe, No. 5

Leise *p*  
 Ich will mei - ne See - - - - le tau - - - - chen

a

II V I

b

I V I

288 BEETHOVEN Piano Sonata, E<sup>b</sup> Major, Op 31, No. 3

Allegro *p* *ritard.* *cresc.* *f*

*a tempo* *p*

a

II V I

BEETHOVEN Piano Sonata, E<sup>b</sup> Major, Op 81a

Allegro *ten.* *ten.* *f* *p* *cresc.*

a

IV<sup>6</sup> V I

b

IV<sup>6</sup> V I

c

IV<sup>6</sup> V I

## 290 RAVEL Rigaudon (Tombeau de Couperin)

Assez vif *ff*

a

IV<sup>7</sup> (II<sup>11</sup>) V<sup>13</sup> I

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291

a

V → I II<sup>6</sup> V I

b

II<sup>6</sup> V → I

292

I II V I

becomes

I II V I

# 293 SCHUBERT Waltz Op 127, No. 3

I II V I

I II V I

a

I II V I

# 294 SCHUBERT Piano Sonata, D Major,

Con moto

I II V I

a

I II V I

b

I II V I

# 295 SCHUBERT Waltz, Op 10, No. 6

I II V I

I II V I

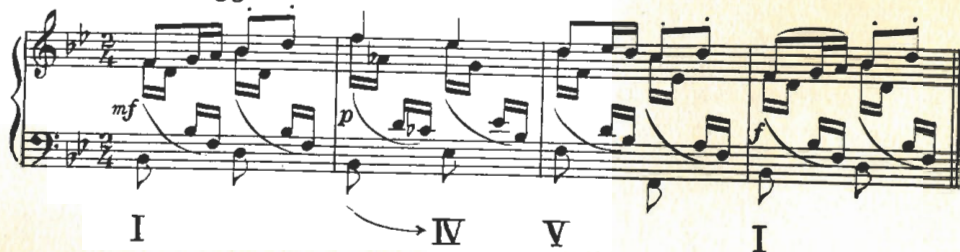
a

I II V I



# 296 SCHUMANN Humoreske, Op 20

Presto leggiero

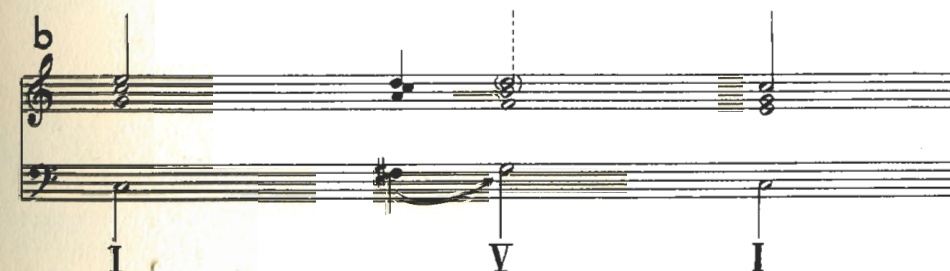
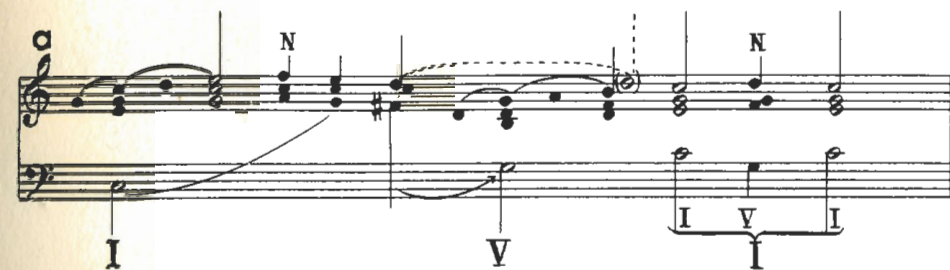


# 297 CHOPIN Waltz, Op 64, No. 2

Tempo giusto



# 298 cont'd



# 299 SCHUMANN Fantasiestücke, Op 12, No. 3

Langsam und zart



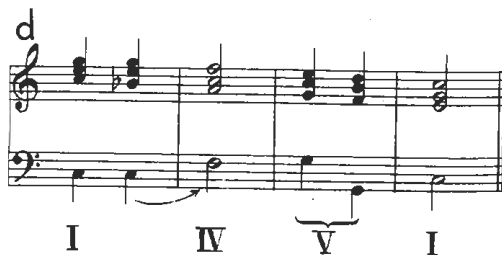
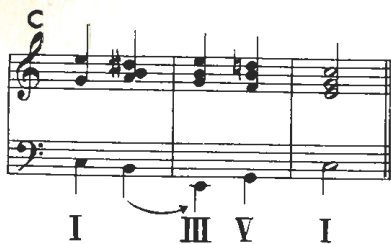


# 300 LISZT Liebestraum (Nocturne No. 3)

Poco allegro, con affetto



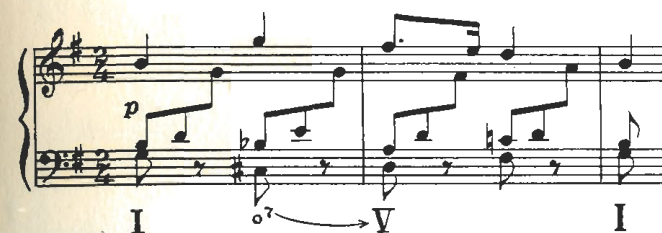
## 301



## 302



## 303 SCHUMANN Scenes from Childhood, Op 15, No. 1



## 304 CHOPIN Mazurka, Op 17, No. 2

Lento, ma non troppo





# SCHUMANN Album-Leaves, Op 124, No. 10

Mit Lebhaftigkeit

I I<sup>6</sup> VI V I

306

I of III V I

I of II V I

I of V I

I of VI V I

# 307 SCHUMANN Album-Leaves, Op 124, No. 5

Sehr rasch

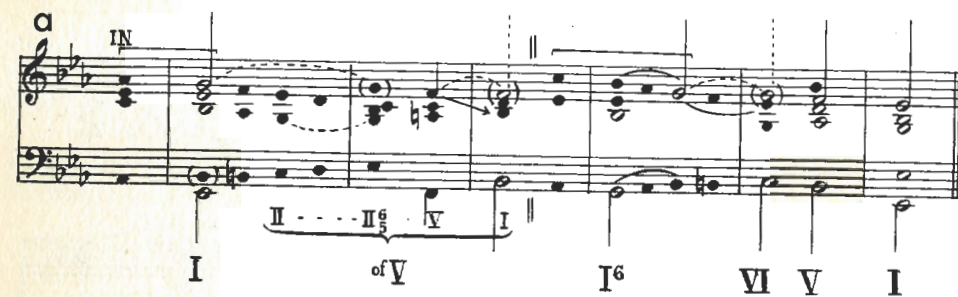
I I<sup>6</sup> of IV V

I IV V

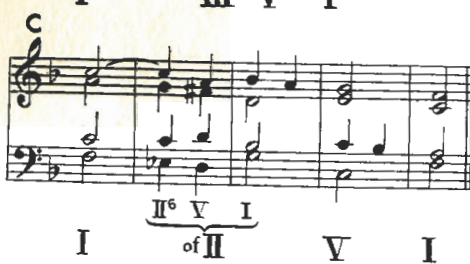


# SCHUMANN Album-Leaves, Op 124, No. 10

Mit Lebhaftigkeit

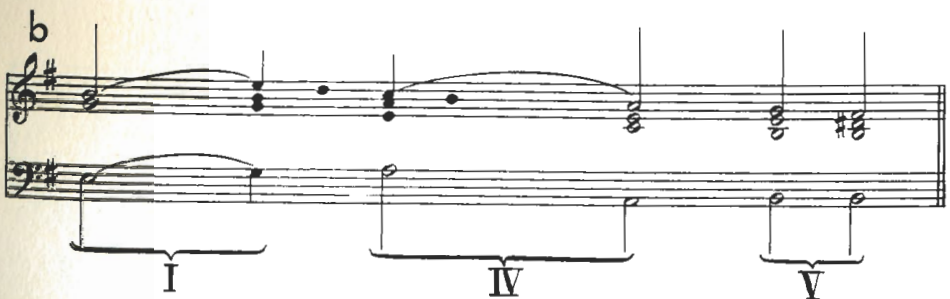
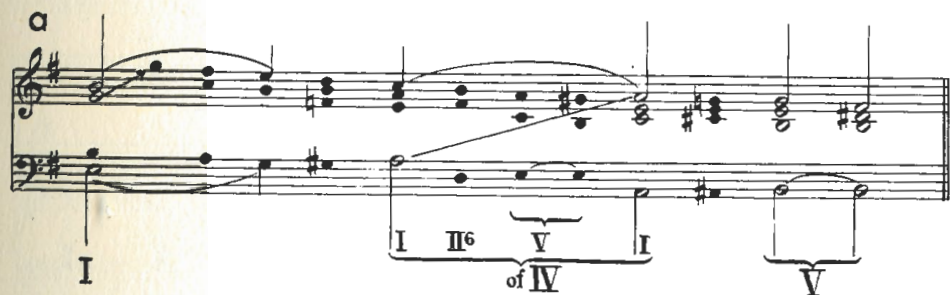


306



# 307 SCHUMANN Album-Leaves, Op 124, No. 5

Sehr rasch





# 308 BRAHMS Intermezzo, Op 118, No. 2

Andante teneramente

## 309

## 309 cont'd

## 310 SCHUMANN Auf dem Rhein

Ziemlich langsam



# CHOPIN Mazurka, Op 59, No. 2

Allegretto

*dolce*

a

I

## 312 BACH Chorale (No. 55)

a

I

II<sup>6</sup> V I

of E<sub>m</sub>

V I

b

I

E<sub>m</sub> I

V I

# 313 BACH Chorale (No. 177)

a

I

N I<sup>6</sup> IV V I

of N

I → E<sub>m</sub> I<sup>6</sup>

V I

b

I

N I E<sub>m</sub> I

V I

## 314

a

I

N II<sup>6</sup> V I

b

I

II<sup>6</sup> V I

of P

II<sup>6</sup> V I



**315** CHOPIN Mazurka, Op 68, No. 2  
(Posth.)

*Poco piu mosso*

*mf* *pp*

*a*

I III (II) V I

**316** SCHUBERT German Dance, No. 7

*p*

*f* *sf* *p*

*a*

(1 - - - - - 8) (9) (11)

(I) V I V I IV (II) V I

anticipation

**316** cont'd

(1 - - - - - 8) (9) (11)

I IV (II) V I

**317**

*a*

*b*

I III (II) V I

I IV V I

from

**318** HAYDN Piano Sonata, G minor, No. 44

*Allegretto*

*a*

I V I V I6 N N I6 CS I V



# PURCELL Overture, "Dido and Aeneas"

Lento

*p* sempre legato

## PEERSON The Primerose

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a cont'd

anticipation

suspension

10 10 10 10 5 10

CS I V I

b cont'd

10 10 10 10 5 10

CS I V I

a

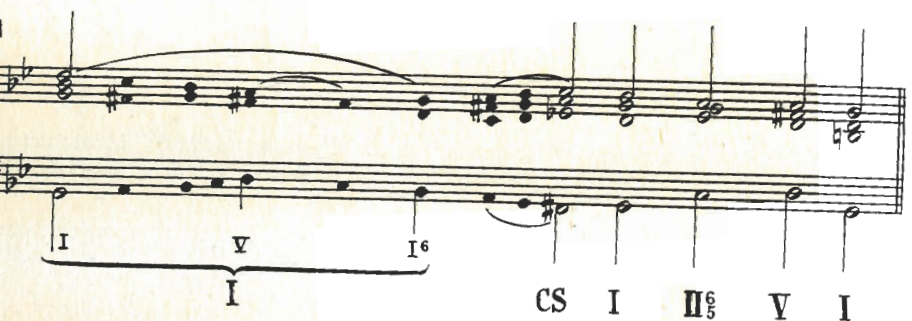
I I II V I I II V I

of I of V

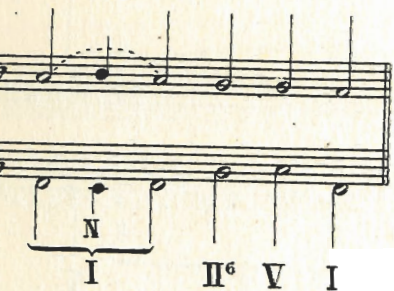
CS I V I



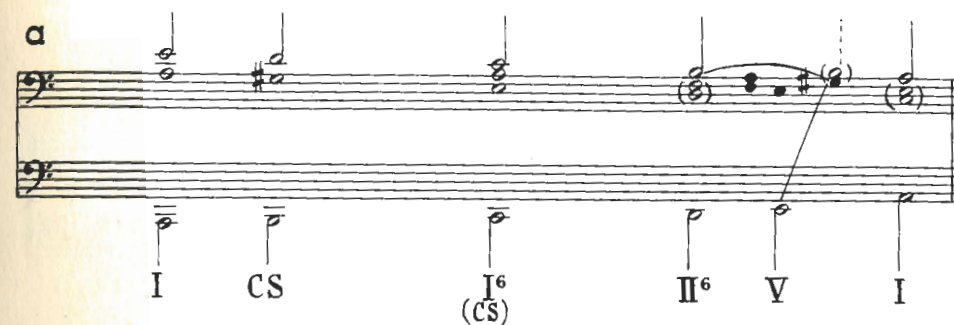
# 21 BACH Chorale (No. 229)



22



# 323 COUPERIN La Bandoline



# 324 CHOPIN Nocturne, Op 9, No. 2





**a**

**b**

# 325 SCHUMANN Piano Concerto

Allegro affetuoso

*p espress.*

*sf*

**a**

**b**

**c**

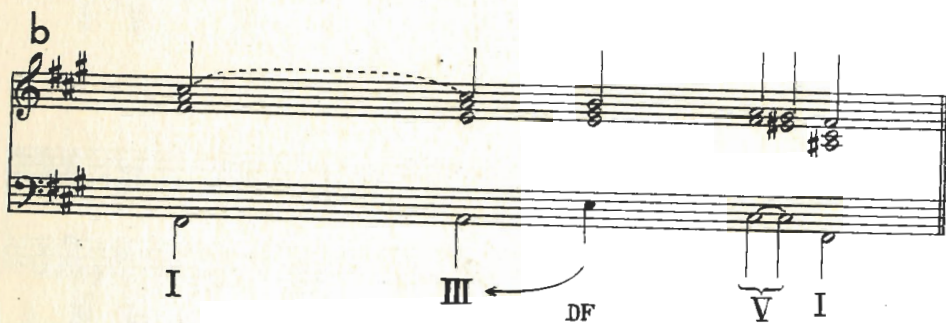
## 326

**a**

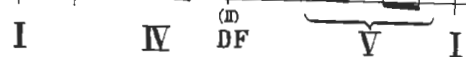
**b**



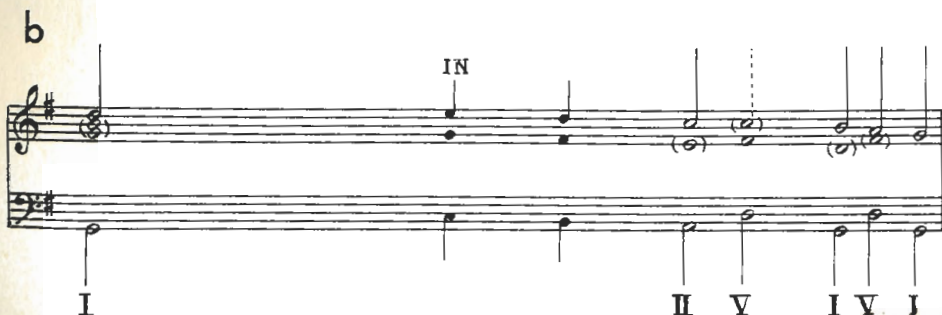
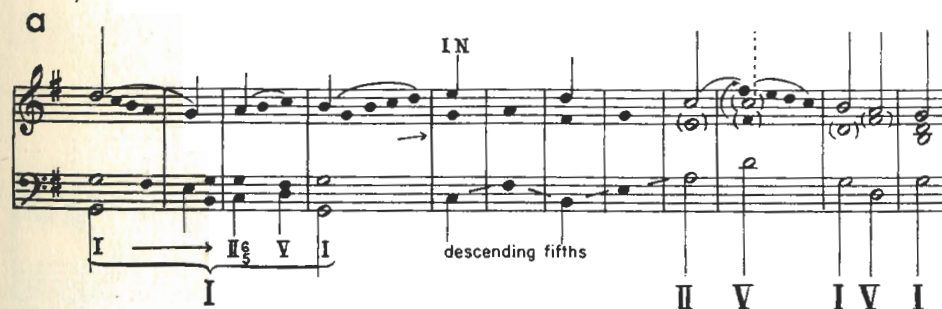
# 327 BACH Chorale (No. 320)



# 328 BACH Chorale (No. 280)



# 329 HANDEL Courante (Suite No. 14)





# 330 SCHUBERT Impromptu, Op 90, No. 2

Allegro  
pp

a

IN

descending fifths

I II V I

b

IN

I II V I

# 331 VAUGHAN-WILLIAMS Symphony No. 5

Moderato

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a

IN

I CS I<sup>6</sup> CS V I

b

IN

I CS I<sup>6</sup> CS V I

# 332 MOZART Rondo, K. 494

Andante

a

I V I



332 cont'd

Handwritten musical score for piano (b) and cello (c). The piano part features a sequence of notes with fingerings 5, 6, 7, 6, 7, 6. The cello part features a sequence of notes with fingerings I, V, I. The score is in G major and 3/4 time.

### 333 SCHUBERT Waltz Op 77, No. 10

Handwritten musical score for piano (p) and cello (c). The piano part features a sequence of notes with fingerings I, IV<sup>6</sup>, V, I. The cello part features a sequence of notes with fingerings I, P, IV<sup>6</sup>, V, I. The score is in G major and 3/4 time.

### 334 SCHUBERT Täuschung

Handwritten musical score for piano (p) and cello (c). The piano part features a sequence of notes with fingerings I, VI, V, I. The cello part features a sequence of notes with fingerings I, VI, V, I. The score is in G major and 3/4 time.

### 335 WEBER Overture, "Der Freischütz"

Handwritten musical score for piano (p) and cello (c). The piano part features a sequence of notes with fingerings I, VI, V, I. The cello part features a sequence of notes with fingerings I, VI, V, I. The score is in G major and 3/4 time.



# HAYDN String Quartet, Op 76, No. 4

Allegro



The first system of the musical score for 'The Little Boat' is in 4/4 time, marked 'Allegro'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment with chords and single notes, including a half note G3, a quarter note A3, and various eighth and sixteenth note patterns.

[illegible]

# SCHUBERT Piano Sonata, B<sup>b</sup> Major

Molto moderato

*p* *f* *cresc.* *ff*

[illegible]

**a**

The musical score for 'a' consists of two staves. The upper staff features a complex, dense texture with many overlapping notes and chords, including some with accidentals. The lower staff has a more melodic line with some ties. A line connects a specific chord in the upper staff to the Roman numeral IV in the harmonic progression below. The progression is: I → IV → V → I.

The first system of musical notation for 'The Bird Song' is in treble and bass clefs. The treble staff contains a series of chords and single notes, while the bass staff contains a single line of notes. A bracket labeled 'c' is placed under the bass staff, indicating a common time signature.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. Below the staves, the Roman numerals I, VI, V, and I are written, indicating the chord progression for the first four measures.

The first system of the musical score for 'The Swan' is shown. It consists of a treble and bass staff. The treble staff contains a series of chords, some with accidentals (sharps and naturals). The bass staff contains a single melodic line with a series of notes connected by slurs. Below the bass staff, there are Roman numerals: I, II, V, and I, indicating the harmonic structure of the chords.

# BACH Chorale (No. 361)

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 2/4 time. The score includes a repeat sign at the beginning and a final cadence at the end.

**a**

Diagram illustrating a sequence of chords in G major: I, IV, V, and I. The notation shows a treble and bass staff with notes and a chord diagram below.



340

a

I  $\longrightarrow$  II<sup>6</sup> V I

from

I II<sup>6</sup> V I

c

c

I  $\longrightarrow$  V I

341

a

I IV V I

b

I CS I II<sup>6</sup> V I

342

I  $\longrightarrow$  II<sup>6</sup> V I

343

I V I

344

I II V I

or  
(meas. 2)

345

a

I  $\longrightarrow$  II<sup>6</sup> V I

b

I IV V I II<sup>6</sup> V I

346

a

b

c

# 347 BACH Chorale (No. 166)



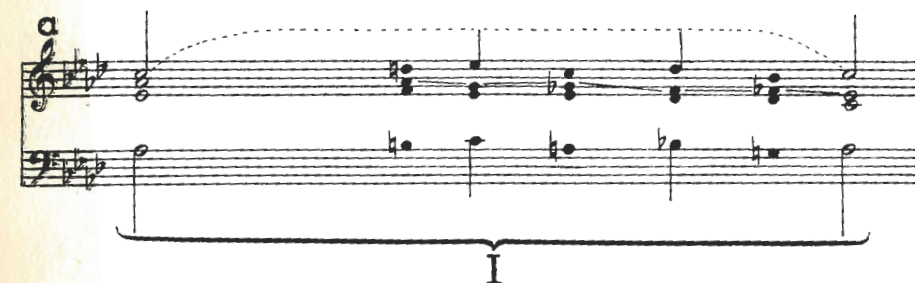
# 348 BACH Chorale (No. 167)



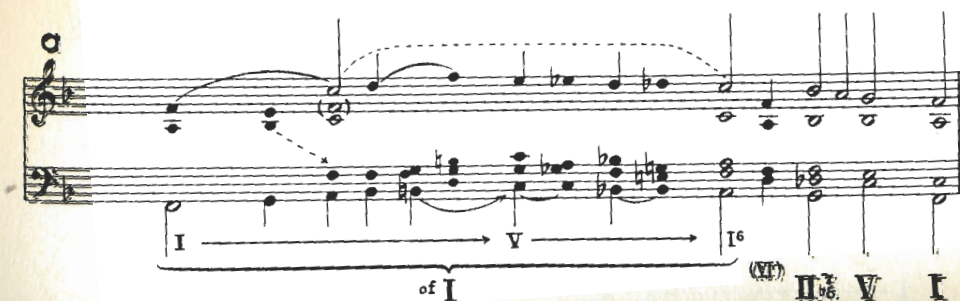
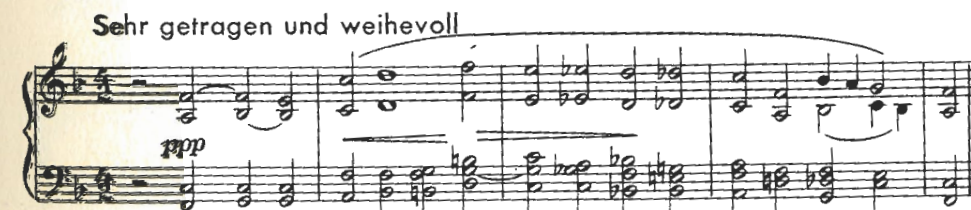
# 349 HAYDN String Quartet, Op 76, No. 1



# 350 CHOPIN Mazurka, Op 24, No. 3



# 351 WOLF Schlafendes Jesuskind





352

a

I  $\rightarrow$  II<sup>6</sup> V I

b

I  $\rightarrow$  V I

c

I IV  $\rightarrow$  V I

d

I  $\rightarrow$  VI  $\rightarrow$  V I

353

a

I IV V I

b

I  $\rightarrow$  IV V I

c

I  $\rightarrow$  IV V I

354

a

I II<sup>6</sup> V I

b

I P II<sup>6</sup> V I

c

I  $\rightarrow$  II<sup>6</sup> V I

355

I  $\rightarrow$  IV V I

356

I IV V I

# 337 CHOPIN Mazurka, Op 30, No. 4

Allegretto

*p* *poco stretto*

*dim.*

*slentando*

a

(5)

I V I

b

I V I

# 358 SCHUMANN Novelette, Op 21, No. 2

Ausserst rasch und mit Bravour

*ff* *sf*

a

N IN

I V

b

I V



# 359 CHOPIN Mazurka, Op 17, No. 4

Lento, ma non troppo

a

b

# 361 CHOPIN Mazurka, Op 7, No. 2

Vivo, ma non troppo

a

b

c

d

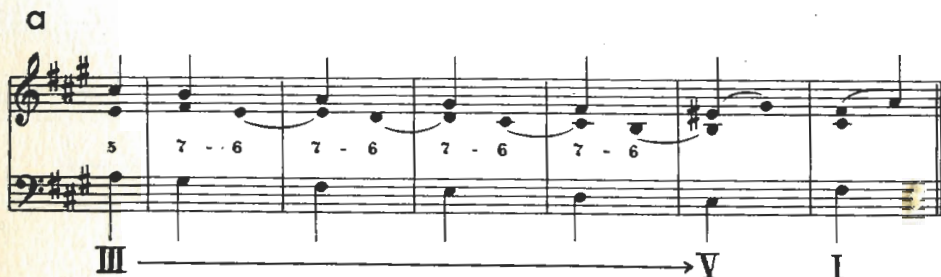
# 360 WAGNER Siegfried's Rhine Journey ("Götterdämmerung")

Rasch

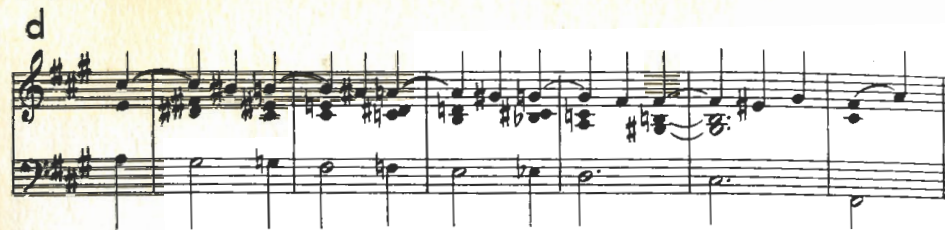
*f* *vigoroso*

a

## CHOPIN Mazurka, Op 6, No. 1



## 362 cont'd



## 363 SCHUMANN Novelette, Op 21, No. 8

Munter, nicht zu rasch





a

I V

b

I V

c

I V

d

V

e

6

f

V

g

I → II<sup>6</sup> V I

h

I → II<sup>6</sup> V I

from

I

etc.

A

I

B

V

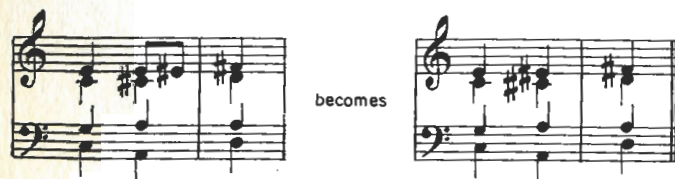
A'

I → II<sup>6</sup> V I

364



365

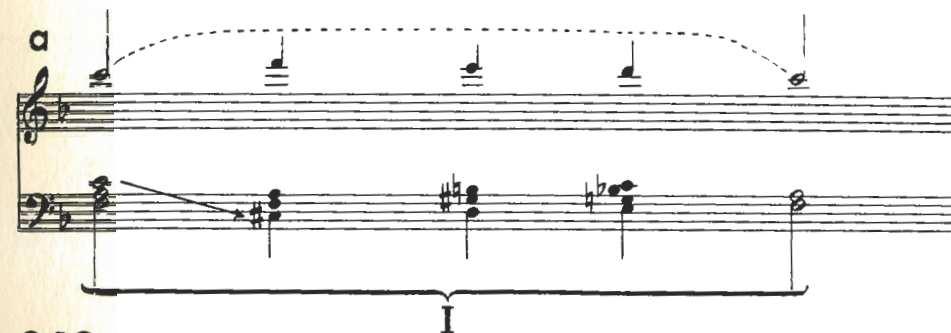


366 SCHUBERT Tränenregen

Ziemlich langsam



367

WAGNER "Götterdämmerung,"  
(Act I)

368



becomes



369





**370**

I \* V I I \* V I

I VI \* V I

**371** WAGNER Prelude, "Tristan und Isolde"

Langsam und schmachkend *App*

*pp*

**372**

I IV \* V I

**373**

I IV<sup>6</sup> \* V I

**374**

II or II<sup>6</sup> phrygian

instead of

II

**375** BEETHOVEN Piano Sonata, C# minor, Op 27, No. 2

Adagio sostenuto

*pp*

I → II<sup>6</sup> phr. V I

**376** WEBER "Der Freischütz" (Act II, No. 6)

Allegretto

o — wie an — ders fühlt mein Herz o —

— wie an — — ders — fühlt mein — Herz

I 6 6 II<sup>6</sup> phr. V I

# 377 R. STRAUSS "Ariadne auf Naxos"

Mezzo movimento

[P. 216, PIANO-VOCAL SCORE]

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a

b

# 378 CHOPIN Nocturne, Op 27, No. 1

Larghetto

a

b

c

## 379

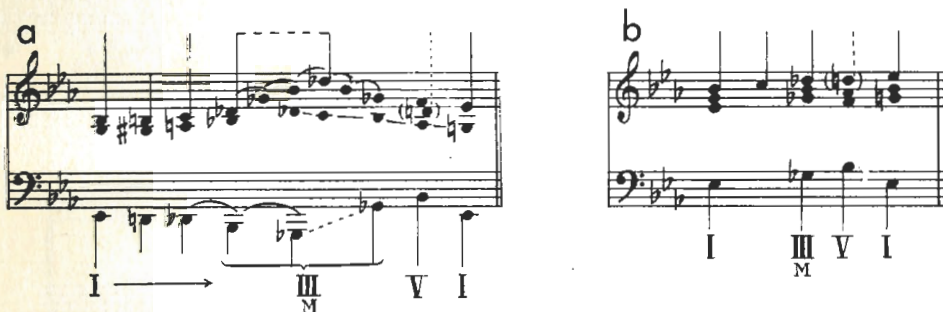


# 380 PROKOFIEFF Gavotte, Op 77, No. 4

Allegro moderato

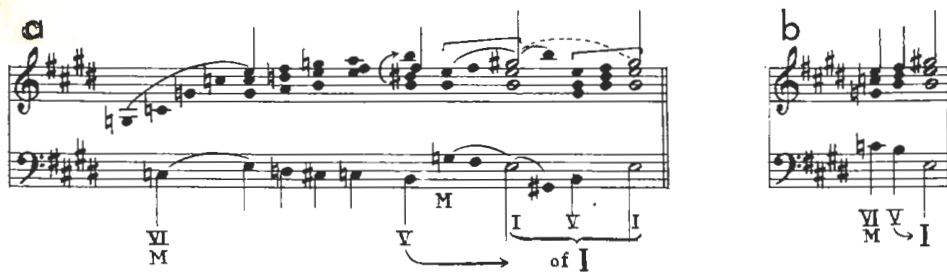


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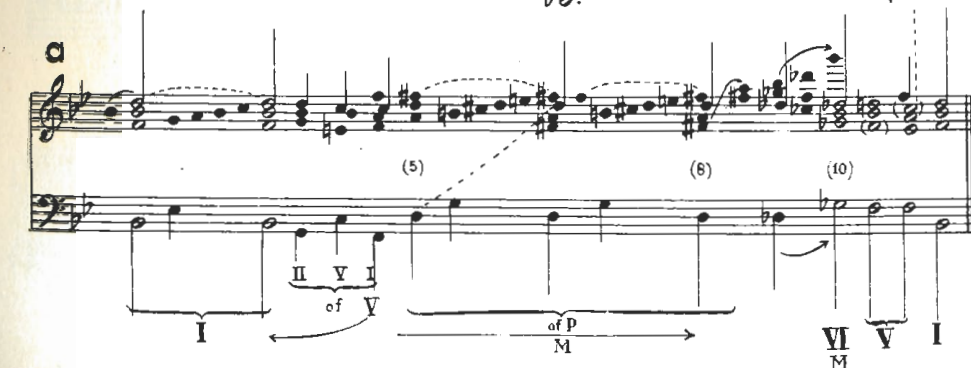
# 381 R. STRAUSS Don Juan

Allegro molto con brio



# 382 WOLF In dem Schatten meiner Locken

Leicht, zart, nicht schnell

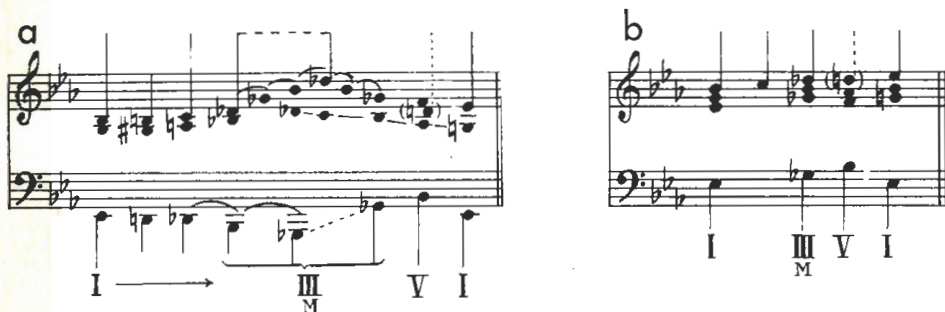


# 380 PROKOFIEFF Gavotte, Op 77, No. 4

Allegro moderato

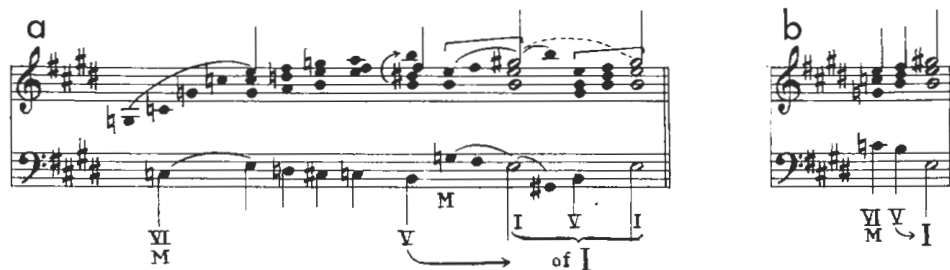


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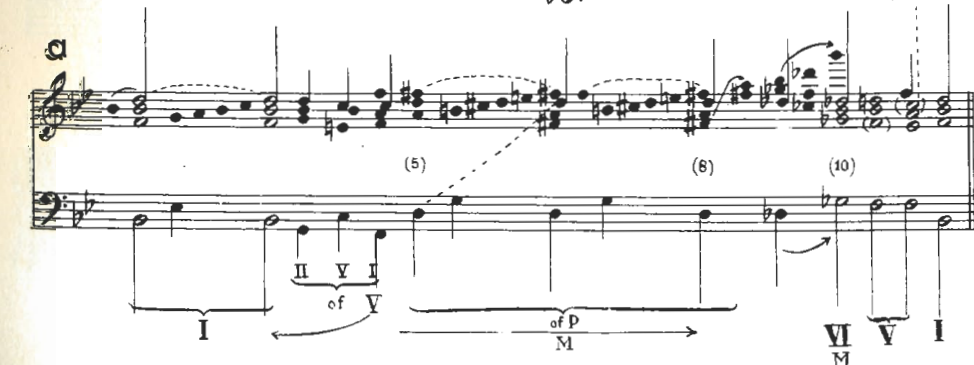
# 381 R. STRAUSS Don Juan

Allegro molto con brio



# 382 WOLF In dem Schatten meiner Locken

Leicht, zart, nicht schnell





382 cont'd

# 383 BEETHOVEN Piano Sonata, C minor, Op 13

Adagio cantabile

383 cont'd

a

b

# 384 SCHUBERT Piano Sonata, C minor

Adagio

# 384 cont'd

a

b

c

# 385 SCHUBERT Pause

Ziemlich geschwind

# 385 cont'd



**386** MAHLER Das Lied von der Erde,  
No. 6

Langsam

54

Ich - su - che Ru - he, Ru - he für mein ein - - - - sam Herz!

*espress.*

*pp*

*pp*

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**a**

I II<sup>6</sup> phr. V I

**387** CHOPIN Mazurka, Op 68, No. 4  
(Posth.)

Andantino

9

sempre legatissima

Ped. \*

15

cresc.

Ped. \* Ped. \* Ped. \* Ped. \*

20

*Tr.*

*Ped.* \* *Ped.* \* *Ped.* \*

387 cont'd

**b**

**c**

I

III → V I VI V I

double mixture

**388** MOZART Piano Sonata, F Major, K. 280

Adagio

**a**

I II<sup>6</sup><sub>5</sub> V VI (for I) V I

**389** SCHUBERT Trio, B<sup>b</sup> Major, Op 99

Allegro moderato

**a**

I II (DF) → V VI (for I) V I



**390** HAYDN Piano Sonata, F Major,  
No. 29

Adagio

a

b

**391** SCHUMANN Forest Scenes, No. 6

Mässig

**392** BACH Chorale (No. 5)

a

# 393 CHOPIN Waltz, Op 64, No. 2

Tempo giusto

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

a

I V I VI V I

I III V

b

I III V

# 394 SCHUBERT Piano Sonata, B<sup>b</sup> Major

Molto moderato

pp

pp

dim.

legato

(5)

(10)

(15)

(20)

(25)



pp

(30)

cresc.

f

cresc.

decresc. cresc. decresc.

## 395

(1-18)

(20-35) (35-38) (39)

I VI V I

## 396

I V I

## 397

(5) (8) (10) (13) (15) (18)

N N N

I V I N P V I

I V I N P

of I

## 398

(20) (25) (34)

N N N

of VI

399

(36) (39) (41) (44)

V I → V

## 400

a A B A<sup>1</sup>

(18) (20) (36) (39) (44)

I V I → V I VI(M) V I → V<sup>7</sup>

b

I VI(M) V I V<sup>7</sup>

c

I VI(M) V I V

## 401 HAYDN String Quartet, Op 20, No. 5

Adagio

a

I IV DF V I

b

I IV DF V I



Re - cor - da - - - re

Re - cor - da - - - re, re - cor - da -

Re - cor - da - - - re

Re - cor - da - - -

Re - cor - da - - -

Re - cor - da - - - re

Je - su pi - e, Je - su pi -

re Je - su pi - e,

Je - su pi - e, quod

re Je - su pi - e, quod

re Je - su pi - e, quod

Je - su pi - e,

e, quod sum cau - sa tu - ae vi - - ae ne

quod sum cau - - - sa tu - ae vi - - ae ne me

sum cau - - - sa tu - ae vi - - ae

sum cau - sa, quod sum cau - - - sa tu - - ae vi - - ae

sum cau - - - sa tu - ae vi - - ae

quod sum cau - - - sa tu - ae vi - - ae

[From OL, Vol. 1]

a

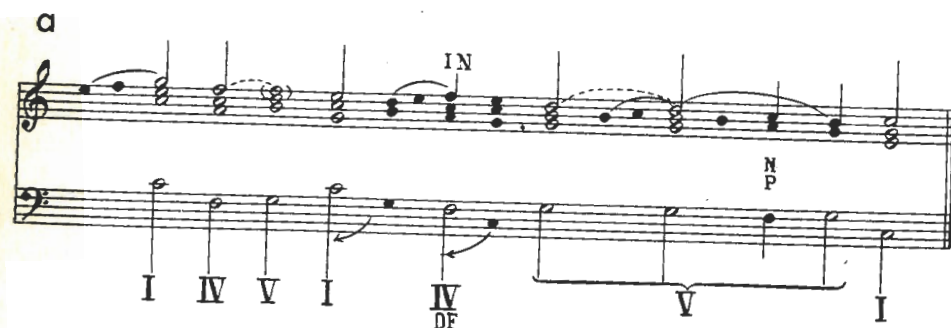
b

I P P IV V I V I<sup>6</sup> of V + I V I VL V I

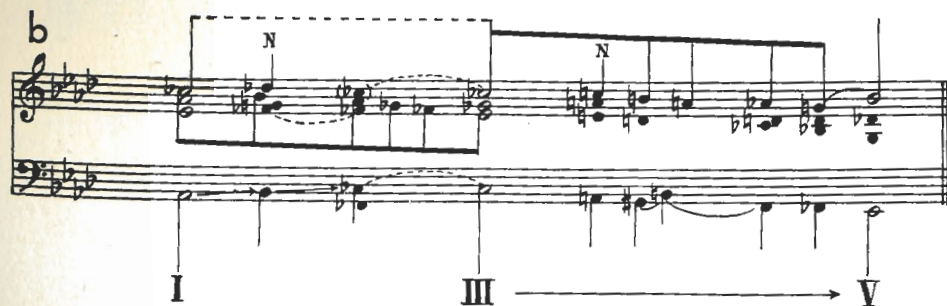
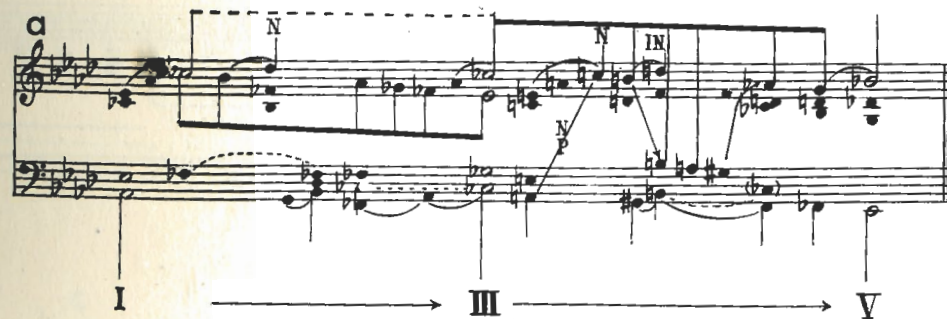
# GASTOLDI Balletto: Speme amorosa



[From SHM, No. 20]



# 404 WAGNER "Tristan und Isolde" (Act II)





# 405 FRANCK Prelude, Aria and Finale

Allegro moderato e maestoso

*mp sempre mollassando*

*f* *dim.* *poco rit.* *a tempo*

**a**

**b**

# 405 cont'd

*poco cresc.*

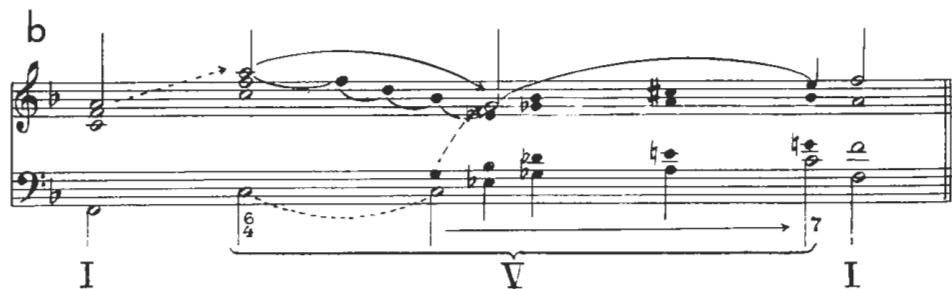
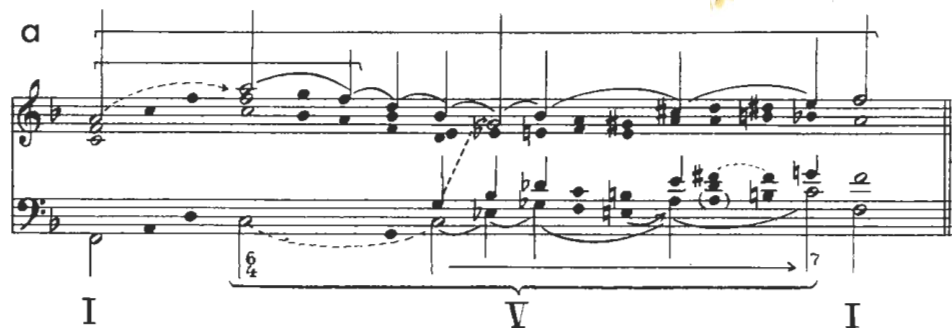
**a cont'd**

**c**

# 406 R. STRAUSS Quintet ("Ariadne auf Naxos")



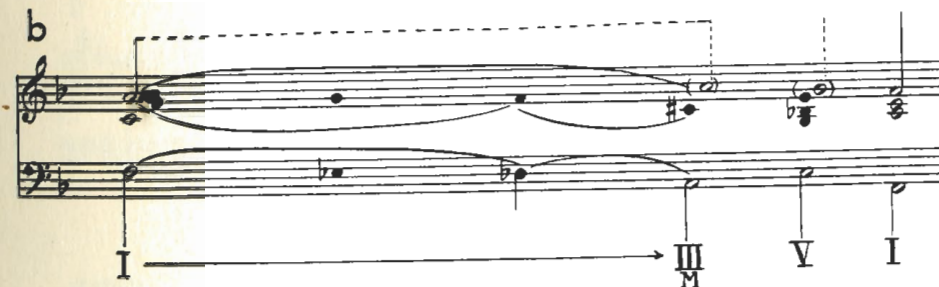
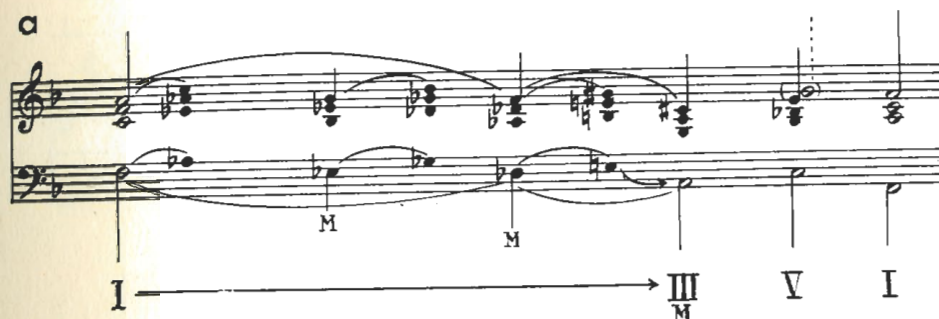
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# 407 R. STRAUSS Quintet ("Ariadne auf Naxos")



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# 408 BIZET Seguidilla ("Carmen," Act I)





Chez — mon a — mi — Lil — las Pas — tia J'i —  
 rai dan — ser la Sé — gue — dille Et boi — re du Man — za — nil — la —  
 J'i — rai chez mon a — mi Lil — las Pas — tia.

# 409 CHOPIN Polonaise-Fantasy

a

a  
 b  
 c

I N.  
 8  
 8  
 8  
 V  
 II V I  
 of N  
 P  
 I  
 V  
 I

# 409 cont'd

a cont'd

(12) (14) (15) (17 - - - 17) (18) (19)  
 II V I

**b**

(1) (5) (10) (12) (17) (17) (18) (19)

I II<sup>7</sup> V I

**c**

(17) (18) (19)

I II<sup>7</sup> V I

**d**

(1 - 17) (18) (19) (21) (22) (24) (26) (27)

I II V I IV V I

phr.

**e**

(26) (27)

**f**

I II<sup>6</sup> V I

Lively

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**a**

10 10 10

**b**

10 10 10

**c**

10 10 10



411

# MARTINŮ Sonata for Cello and Piano No. 2.

Largo



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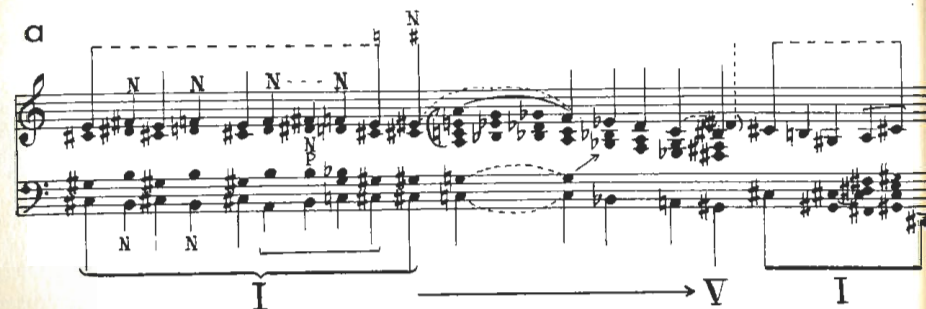
412

## COPLAND 3 Excerpts from "Our Town," No. 1

Moderate, with calm



411 cont'd



412 cont'd



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# 413 WAGENAAR Ciacona

Adagio

*ff* *dim.*

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a

b

D

from

# 414 MARTINŮ Sonata for Violin and Piano No. 2

Larghetto

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a

B 6/4

# 415 RAVEL Jeux d'eau

Allegretto

*pp dolcissimo*  
*una corda*

(3)

7

(6) *espr.* *pp*



a

b

# 415 cont'd

a cont'd

c

d

e

# 416 COPLAND Piano Sonata

Molto moderato 8.

r.h.

l.h.

# 416 cont'd

r.h.

l.h.



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## 416 cont'd

a

System 'a' on page 416. Measures (196) and (200) are marked. A bracket labeled 'I' spans measures 196-199, and a bracket labeled 'F(V)' spans measures 200-203.

a cont'd

Continuation of system 'a' on page 416. Measures (215) and (220) are marked. A bracket labeled 'F(V)' spans measures 215-220.

a cont'd

Continuation of system 'a' on page 416. Measures (235), (237), and (242) are marked. A bracket labeled 'F(V)' spans measures 235-237, and a bracket labeled 'I' spans measures 242-243.

c

System 'c' on page 416. Measures (196), (197), (237), and (242) are marked. Brackets labeled 'I' and 'F(V) polychord' are shown.

## 416 cont'd

a cont'd

Continuation of system 'a' on page 416. Measures (205) and (210) are marked. A bracket labeled 'F(V)' spans measures 205-210.

a cont'd

Continuation of system 'a' on page 416. Measures (225) and (230) are marked. A bracket labeled 'F(V)' spans measures 225-230.

b

System 'b' on page 416. Measures (197), (205), (210), (214), (216), (221), and (237) are marked. A bracket labeled 'F(V) polychord' spans measures 197-237.

d

System 'd' on page 416. Measures (197-237) are marked.

**417** STRAVINSKY Symphony in Three Movements

a

b

**418** BARTOK Bagatelle Op 6, No. 4

Grave  
ff

**419** R. STRAUSS "Elektra"

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**420** BEETHOVEN Piano Concerto No. 4, G Major

a

**421**

a

b

c

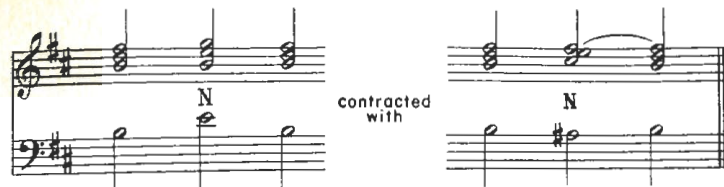
**422**

a

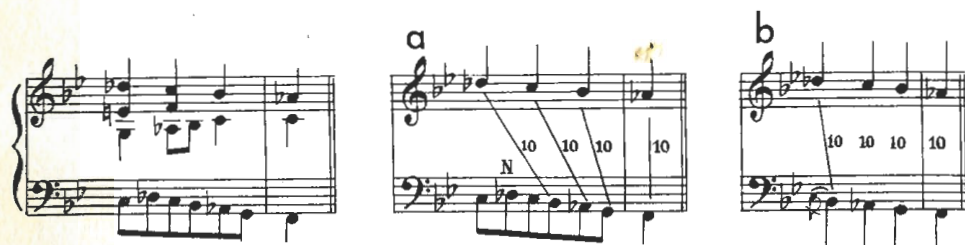
b



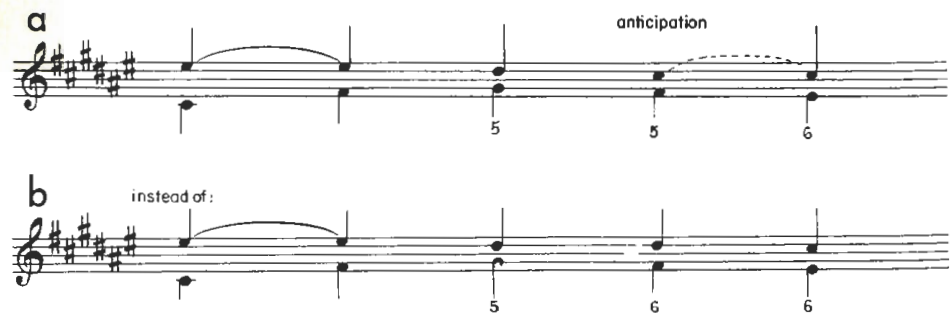
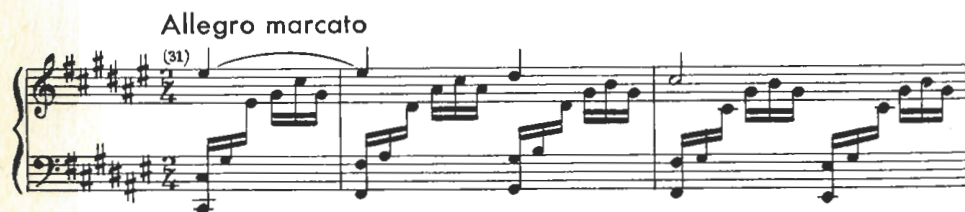
423



# 424 BACH Cantata: Du wahrer Gott und Davids Sohn

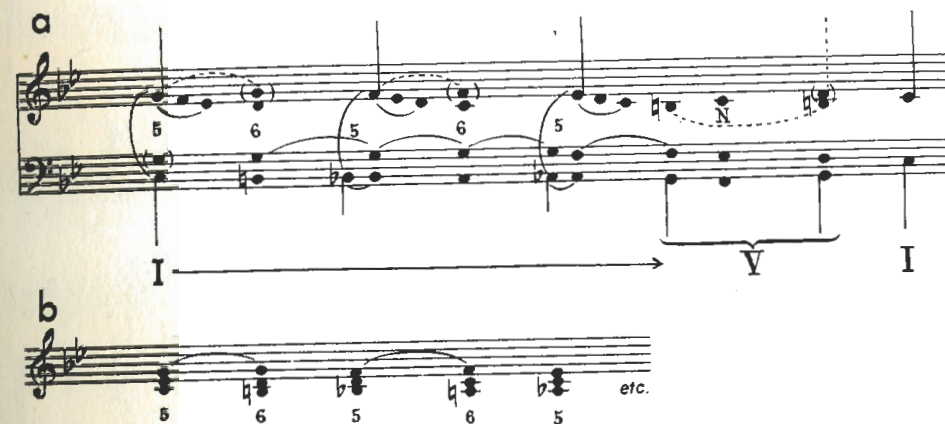


# 425 SCHUMANN Romance, Op 28, No. 1

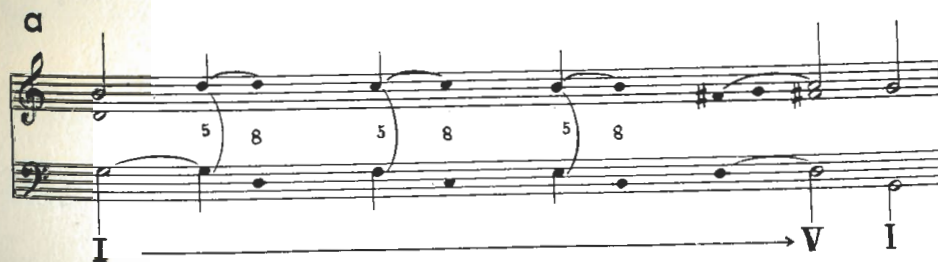


426

# COUPERIN La Favorite



# 427 BYRD Sacerdotes Domini



**428** MOUSSORGSKY Ballet of the Unhatched Chickens (Pictures from an Exhibition)

Scherzino

*pp*

a

b

c

I V I

**429** VERDI Oro supplex (Requiem)

Andante

O - ro su - plex et , ac - cli - nis

*pp*

a

b

I V

**430** BEETHOVEN Piano Sonata, C Major, Op 53. Introduzione

a

b

c

I V P II<sup>6</sup> V I

**431** CHOPIN Polonaise, Op 26

a

b

I V I



**431** cont'd

**b**

I → V I

**432** CHOPIN Mazurka, Op 59, No. 2

**a**

I →

**b**

I VI V I

**431** cont'd

**c**

I V I

**d**

I V I

**432** cont'd

**a cont'd**

VI V

**433** CHOPIN Polonaise, Op 40

**a**

I III V

**434**

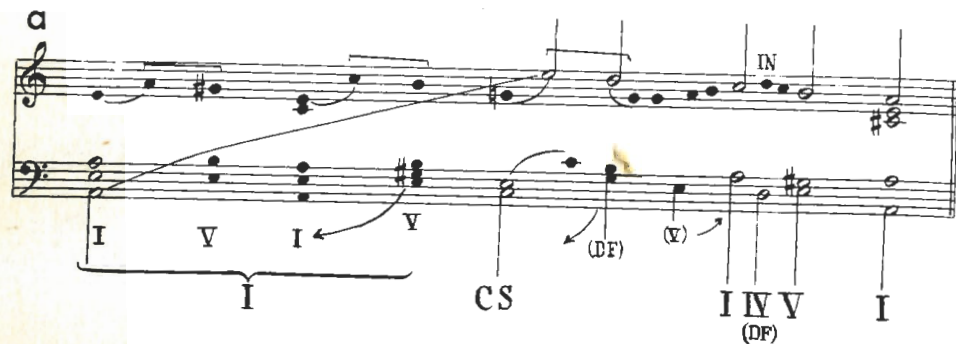
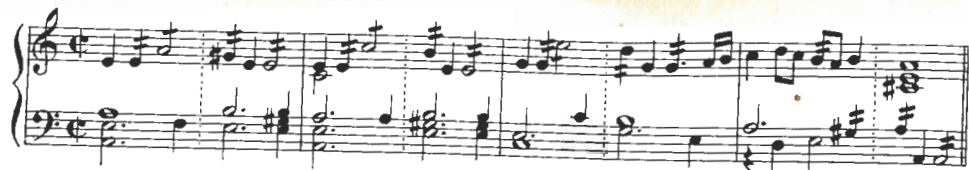
instead of

I III

we hear

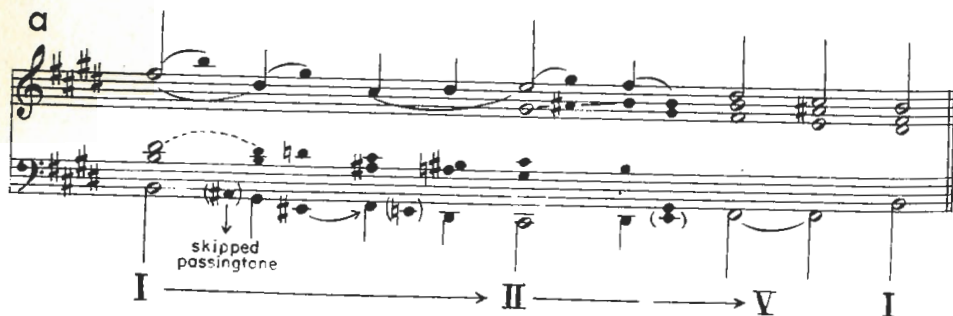
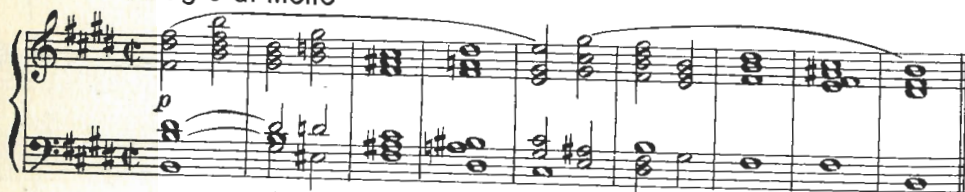
I III

# FARNABY A Toye

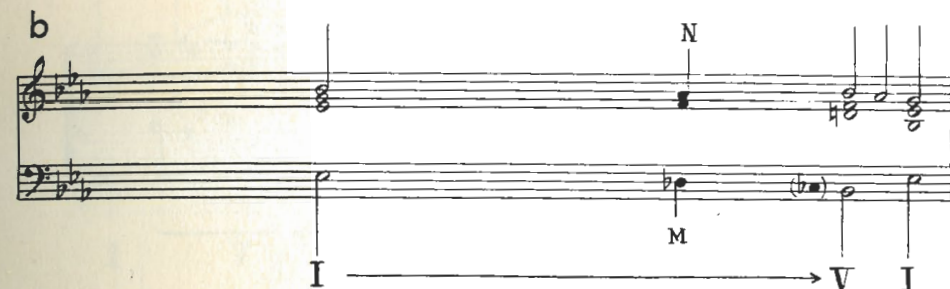
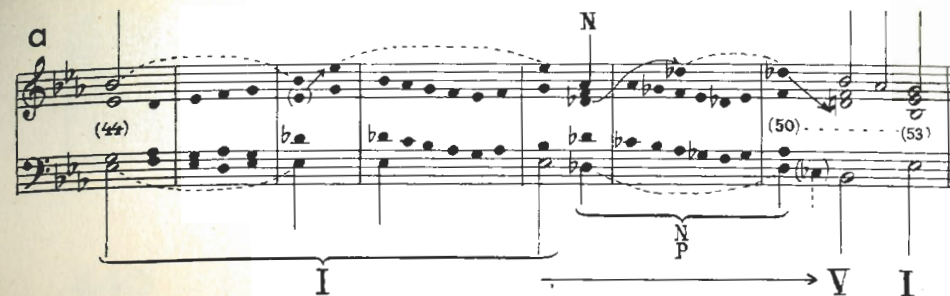


## 436 MENDELSSOHN Overture, "A Midsummer Night's Dream"

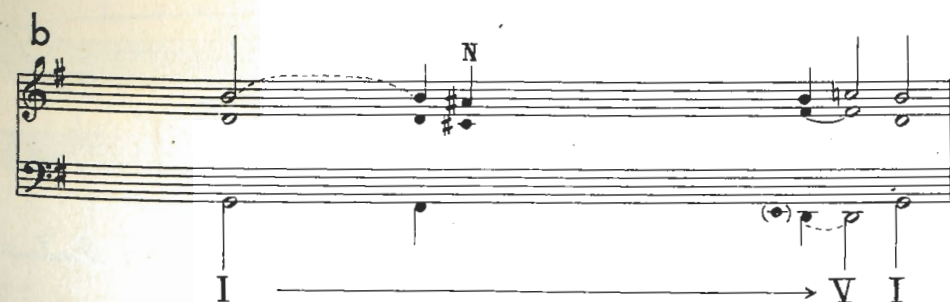
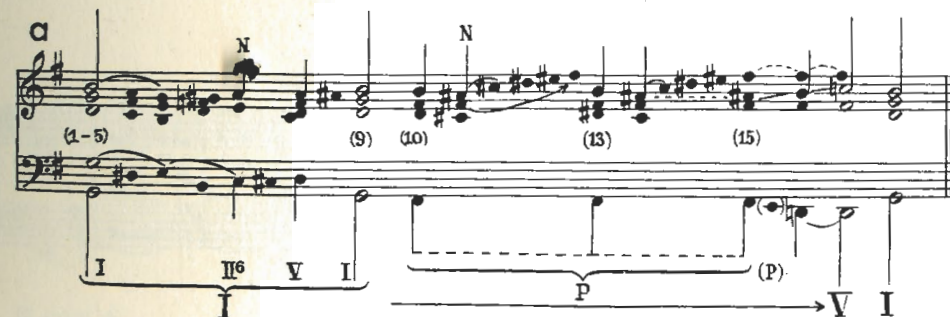
Allegro di molto



## 437 SCHUBERT Piano Sonata, C minor



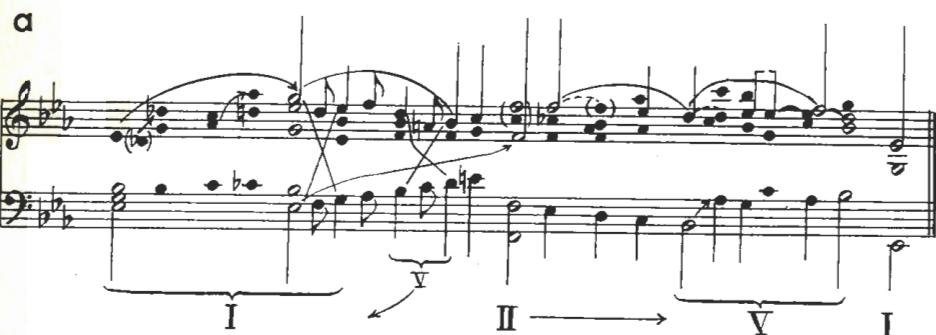
## 438 SCHUBERT Fantasia-Sonata





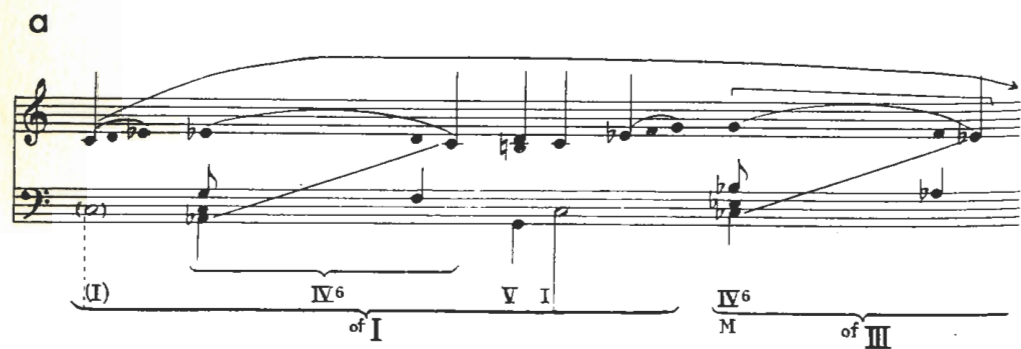
# 439 SCHUMANN Piano Quintet

Allegro brillante



# 441 BARTÓK From 10 Easy Pieces for Piano

Poco andante



# 439 cont'd



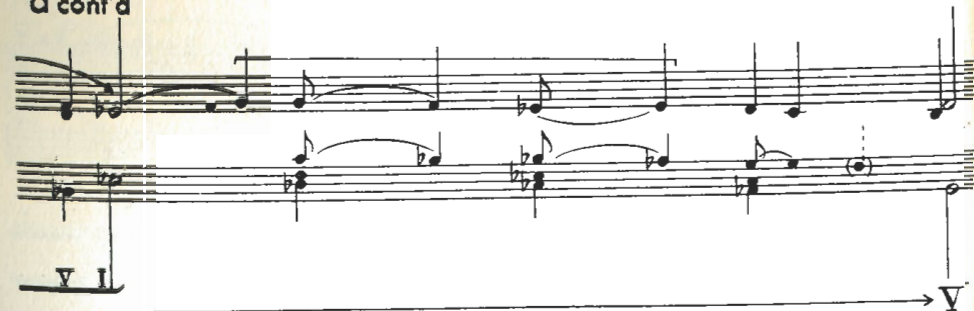
# 440 BEETHOVEN Piano Sonata, G Major, Op 31, No. 1



# 441 cont'd



# a cont'd



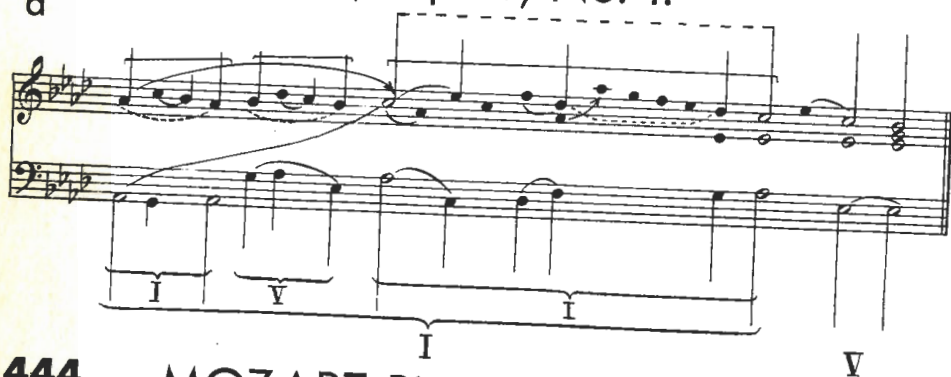
**442** BEETHOVEN Piano Sonata,  
a F minor, Op 2, No. 1

a



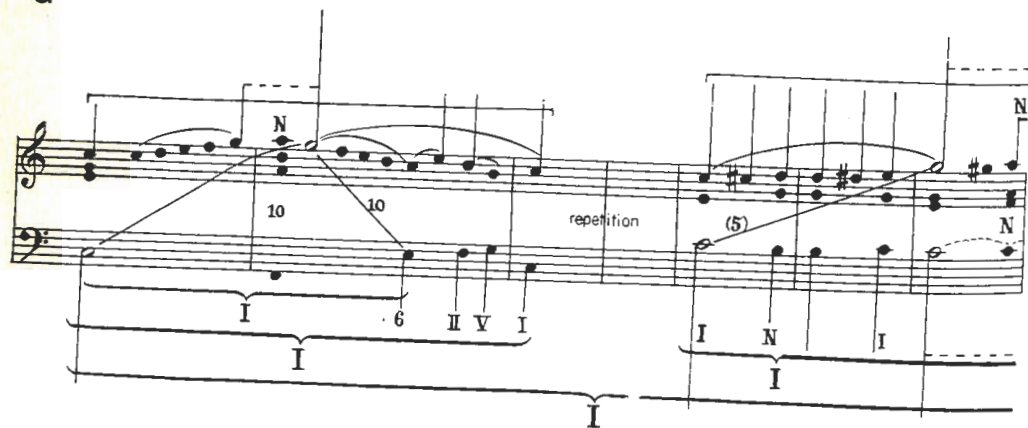
**443** BEETHOVEN Piano Sonata,  
C minor, Op 10, No. 1.

a



**444** MOZART Piano Sonata, C Major,  
K. 279

a



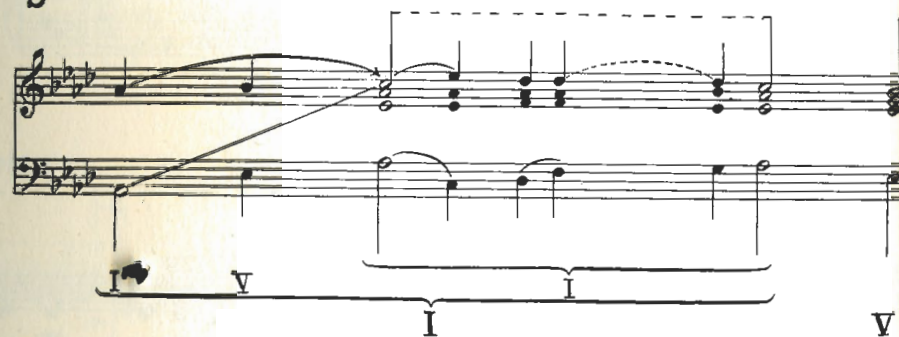
## 442 cont'd

**a cont'd**



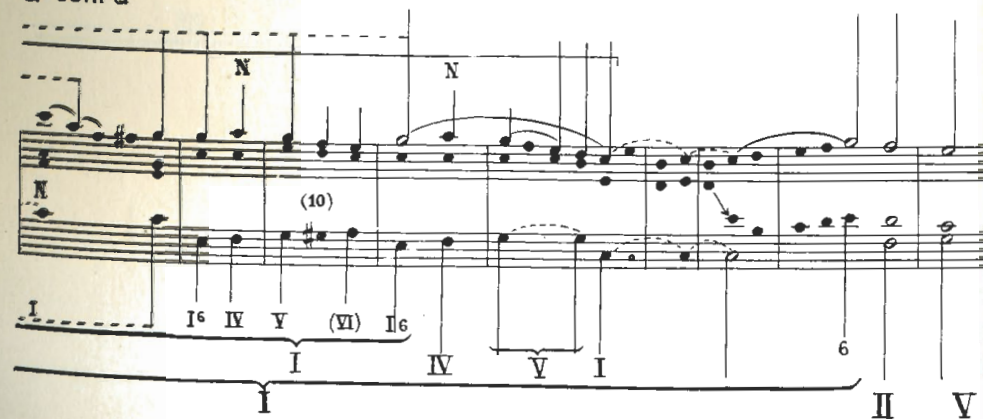
**443** cont'd

b



## 444 cont'd

Q cont'd





# 445 MAHLER Kindertotenlieder, No. 1

*Lento*

Nun will die

Sonn' so hell auf-geh'n, als sei kein'

**a**

I II<sup>6</sup>/<sub>5</sub> I

446

I V I

445 cont'd

Un-glück, kein Un-glück die Nacht ge-scheh'n!

pp

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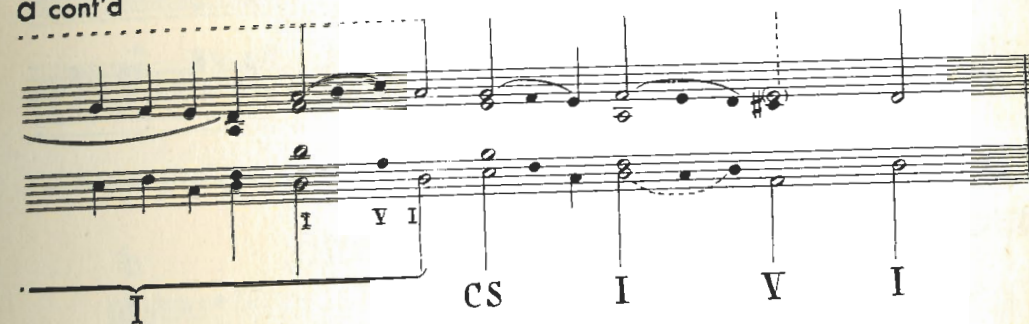
**a cont'd**

V I V I II<sup>6</sup>/<sub>5</sub> I

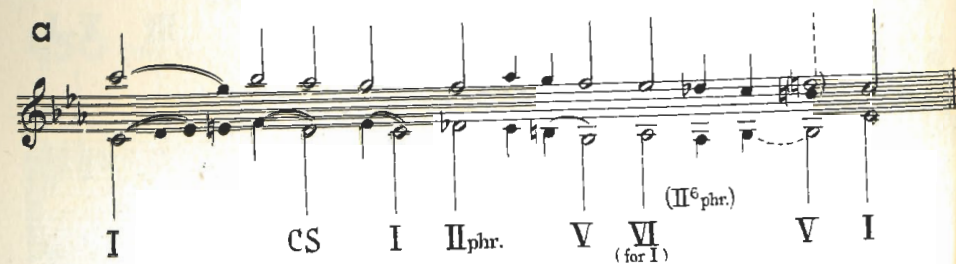


[From MET, No. 39]

a cont'd



## 448 SCHUBERT Die Krähe





449

# RAMEAU Choeur des Spartiates ("Castor et Pollux," Act I)

a

450

# BEETHOVEN Piano Sonata, E minor, Op 90

b

449 cont'd

a cont'd

b

450 cont'd

# PROKOFIEFF Piano Sonata No. 8, Op 84

Andante dolce

a

b

c

a cont'd

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## BARTOK String Quartet No. 5

Adagio molto



Un poco più Andante

a

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## a cont'd

## 452 cont'd

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass staff begins with a bass clef and a key signature of one sharp (F#). The bass line starts on a half note G2, followed by a quarter note F2, a quarter note E2, and a half note D2. The system concludes with a double bar line. Above the treble staff, the letter 'C' is written above the first measure, and 'N' is written above the fourth measure. Below the bass staff, the letter 'I' is written below the first measure, and 'N' is written below the fourth measure. A bracket spans the first four measures of the bass staff, with the text 'of CS' written below it.

## 453 HINDEMITH Piano Sonata No. 1

**With quiet motion, in quarters**

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It is a piano and vocal soloist arrangement. The score is in 3/4 time, key of D major, and consists of 12 measures. The piano part is marked 'mf' and the vocal part is marked 'p'. The score is written for a piano and a vocal soloist. The piano part is in the lower register and the vocal part is in the upper register. The score is written in a standard musical notation with a treble and bass clef for the piano and a single clef for the vocal soloist. The score is written in a standard musical notation with a treble and bass clef for the piano and a single clef for the vocal soloist. The score is written in a standard musical notation with a treble and bass clef for the piano and a single clef for the vocal soloist.

The first system of the musical score for 'The Swan Song' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The music begins with a half note G4 in the treble and a half note E3 in the bass. The melody in the treble staff moves stepwise: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134,

## 452 cont'd

**b cont'd**

N

(10) (15) (20) (22) (25)

I N I I

CS I

## 453 cont'd

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The music is in a simple, folk-like style. The piano part features a prominent bass line with a walking bass pattern. The song ends with a final chord in the piano part.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, with a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a melody in the treble staff and a bass line in the bass staff. There are several measures of music, including a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The score is written in ink on aged, slightly yellowed paper.



# 453 cont'd

a

a cont'd

b

# 453 cont'd

a cont'd

a cont'd

c

a

First system of music for section 'a', measures 1-20. The score is in treble and bass staves. Fingerings are indicated by numbers in parentheses: (5), (9), (15), (20). Notes are marked with 'N' for natural. A dashed line indicates a slur over measures 1-20. Below the staves, fingering instructions are given: I, V, I, and of N.

a cont'd

Continuation of section 'a', measures 21-53. The score continues on two staves. Notes are marked with 'N' for natural. A dashed line indicates a slur over measures 21-53. Below the staves, fingering instructions are given: II, V, II, V, I. A bracket under measures 21-22 is labeled 'anticipation of II-V'.

a cont'd

Continuation of section 'a', measures 25-37. The score continues on two staves. Notes are marked with 'N' for natural. A dashed line indicates a slur over measures 25-37. Below the staves, fingering instructions are given: I, V, I.

b

Section 'b' of the musical score, measures 1-53. The score is in treble and bass staves. Notes are marked with 'N' for natural. A dashed line indicates a slur over measures 1-53. Below the staves, fingering instructions are given: I, V, I, II, V, I. A bracket under measures 1-3 is labeled 'anticipation of II-V'.



# 455 DEBUSSY Prélude à l'après-midi d'un faune

a

a cont'd

b

## 455 cont'd

a cont'd

a cont'd

b cont'd

456

## CHOPIN Nocturne, Op 48, No. 2

a

Musical score for Chopin Nocturne, Op 48, No. 2, section a. The score is in G major, 3/4 time. It shows measures 1 through 16. Measure numbers (5), (10), and (16) are indicated. A bracket labeled 'I' spans measures 1 through 16. A bracket labeled 'II' spans measures 1 through 10. A bracket labeled 'V' spans measures 11 through 16.

Musical score for Chopin Nocturne, Op 48, No. 2, section b. The score is in G major, 3/4 time. It shows measures 17 through 22. Measure numbers (17), (18), (22), (23-28), and (29-30) are indicated. A bracket labeled 'I' spans measures 17 through 22. A bracket labeled 'II' spans measures 17 through 22. A bracket labeled 'V' spans measures 23 through 30.

457

## PROKOFIEFF Piano Sonata No. 3

a

Musical score for Prokofiev Piano Sonata No. 3, section a. The score is in G major, 3/4 time. It shows measures 27 through 36. Measure numbers (27), (34), and (36) are indicated. A bracket labeled 'I' spans measures 27 through 34. A bracket labeled 'II' spans measures 34 through 36. A bracket labeled 'V' spans measures 36 through 42. A bracket labeled 'III' spans measures 36 through 42. A bracket labeled 'DF' spans measures 36 through 42. A bracket labeled 'anticipation' spans measures 36 through 42. A bracket labeled 'ascending fifths (descending fourths)' spans measures 36 through 42.

456 cont'd

a cont'd

Musical score for Chopin Nocturne, Op 48, No. 2, section a cont'd. The score is in G major, 3/4 time. It shows measures 17 through 30. Measure numbers (17), (18), (22), (23-28), and (29-30) are indicated. A bracket labeled 'II' spans measures 17 through 22. A bracket labeled 'V' spans measures 23 through 30. A bracket labeled 'M' spans measures 23 through 30.

Musical score for Chopin Nocturne, Op 48, No. 2, section c. The score is in G major, 3/4 time. It shows measures 17 through 22. Measure numbers (17), (18), (22), (23-28), and (29-30) are indicated. A bracket labeled 'II' spans measures 17 through 22. A bracket labeled 'M' spans measures 23 through 30.

457 cont'd

a cont'd

Musical score for Prokofiev Piano Sonata No. 3, section a cont'd. The score is in G major, 3/4 time. It shows measures 43 through 58. Measure numbers (43), (49), (52), (53), (56), and (58) are indicated. A bracket labeled 'II' spans measures 43 through 52. A bracket labeled 'V' spans measures 53 through 58. A bracket labeled 'III' spans measures 53 through 58. A bracket labeled 'DF' spans measures 53 through 58. A bracket labeled 'anticipation' spans measures 53 through 58.



457 cont'd

b

d

458 BEETHOVEN Piano Sonata,  
D Major, Op 10, No. 3

a

457 cont'd

c

458 cont'd

b

HAYDN Symphony D Major,  
No. 104

a

b

d

a cont'd

c



460

a

b

# 461 BEETHOVEN Piano Sonata, B<sup>b</sup> Major, Op 22

a

of V

# 462 BEETHOVEN Symphony No. 7

a

of V

460 cont'd

c

461 cont'd

b

of V

c

of V

462 cont'd

a cont'd

of V

462 cont'd

b

(171) (181) (217) 5 5 5 (254) (264)

I Em I

V

I

462 cont'd

c

(171) (217) (254) (264) (278)

V

I

463 BEETHOVEN Piano Sonata,  
C minor, Op 10, No. 1

a

Dev.

(118) (126) 3rd (136)

I V I of VI of P V I

III

b

III N P of P P P V

III

463 cont'd

a cont'd

(140) 3rd (150) 4th (156) 4th

I P P I II V I II6 V

III

c

III V

III

d

III N P V

III



464

BEETHOVEN Piano Sonata,  
F minor, Op 57

a Dev.

III + N → N P → N V

b Dev.

III + N → N V

c Dev.

III + N → N V

465

a

I V I

b

I -I of V VI I

466

a

I IV V I

b

I P IV V I

c

I IV V I

d

I 07 IV V I

467

a

I III V I

b

I III V I

c

I desc. 5ths III V I

d

I III V I

e

I III etc

468

a

I III V I

b

I IV V I 6 6 3 V I

c

I II V I of IV of V I 6 V I

469

a

I III V I

b

I III IV V I of P IV V I of P IV V I of P IV V I of P P 5/4 5/3 V I

470

a

I IV V I

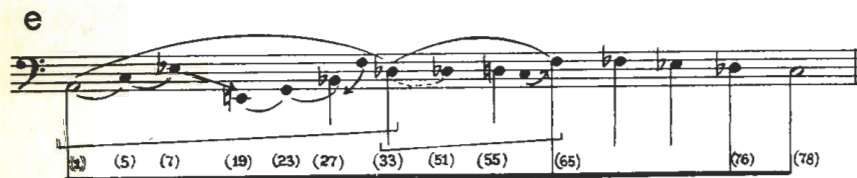
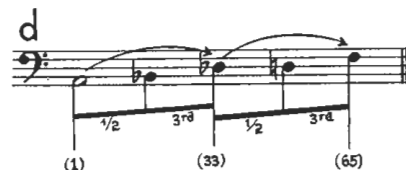
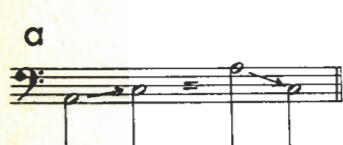
b

I IV V I

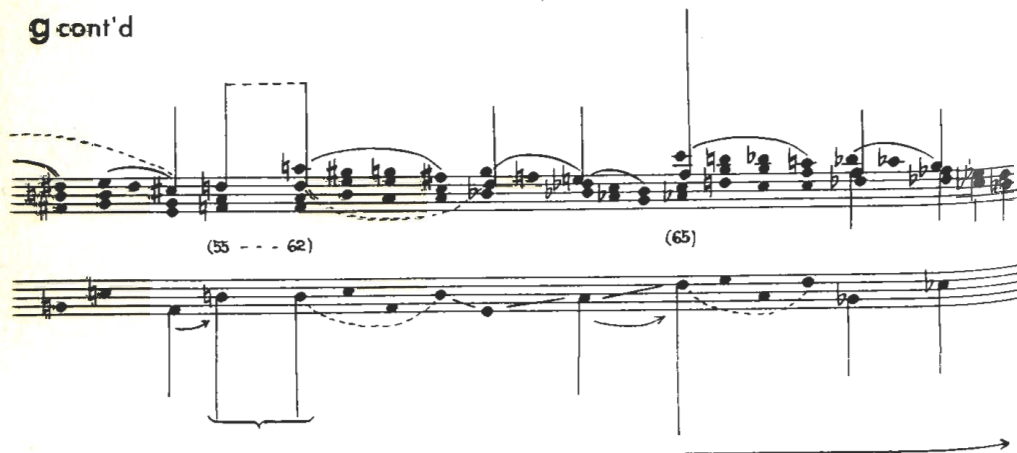
470 cont'd



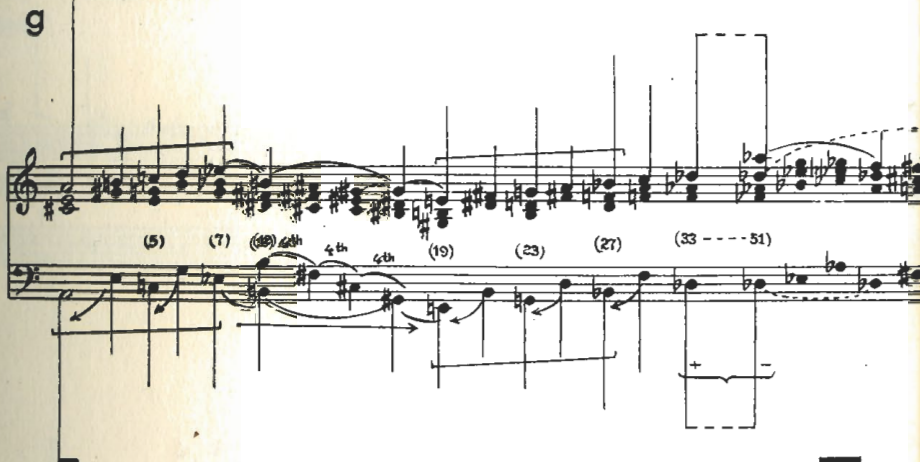
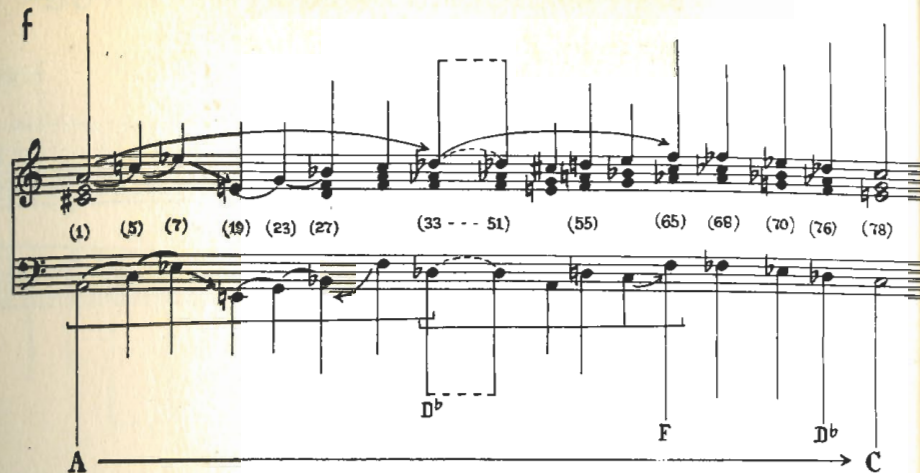
471 WAGNER "Parsifal," (Act I)



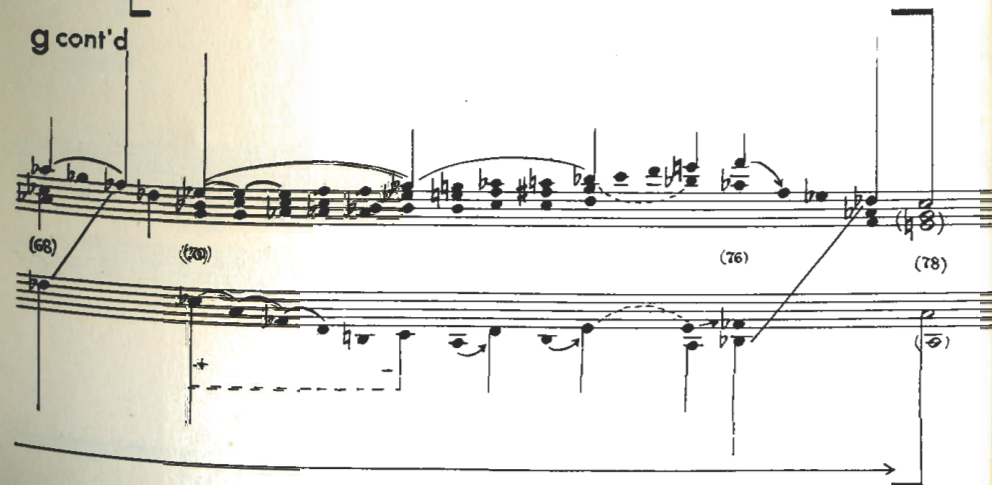
g cont'd



471 cont'd



g cont'd





# 472 STRAVINSKY Symphony in Three Movements

**a**

Measures 1-4 of section 'a'. The music is in 2/4 time, featuring a melody in the upper voice and a bass line. Measure numbers (3) and (4) are indicated below the staff.

**a cont'd**

Measures 13-16 of section 'a'. Measure numbers (13), (14), and (16) are indicated. A 'Trumpet' part is shown in the upper voice. A bracket labeled 'I' spans measures 13-16.

**a cont'd**

Measures 19-22 of section 'a'. Measure numbers (19), (21), and (22) are indicated. A bracket labeled 'N' spans measures 19-22. A bracket labeled 'Em' spans measures 19-22. A bracket labeled 'I' spans measures 21-22.

## 472 cont'd

**a cont'd**

Measures 5-7 of section 'a'. Measure numbers (5) and (7) are indicated. A bracket labeled 'N' spans measures 5-7. A bracket labeled 'I' spans measures 5-7.

**a cont'd**

Measures 17-18 of section 'a'. Measure numbers (17) and (18) are indicated. A bracket labeled 'Em' spans measures 17-18.

**a cont'd**

Measures 23-26 of section 'a'. Measure numbers (23), (24), (25), and (26) are indicated. A bracket labeled 'I' spans measures 23-26.

# 472 cont'd

b

5th

(7) (16) (19) (21) (26)

I N I Em I

c

5th

(7) (16) (19) (21) (26)

I N I Em I

d

I V (CS2)

# 472 cont'd

b cont'd

5th 8

(29) (31) (33) (34) (35) (37) (38)

V (CS2)

c cont'd

5th

(29) (35) (38)

V (CS2)



# 473 DOWLAND Ayre: What if I never speed

[From HAM, Vol. I, No. 163]

a

A B

VL CS I V I II of CS CS I V I Y

b

A B

I CS CS I V I Y

## 473 cont'd

a cont'd

II V I V I CS I II V I Y

b cont'd

II V I V I CS I II V I Y

a

(3)

I (II) V of I

a cont'd

(7) (9)

I IV V II of P of I

a cont'd

(5) (6) (7)

I N V I (VI) II V I of V

a cont'd

(11) (12)

I IV V I of P IV V I of D of I



**474** cont'd  
a cont'd

N

(14) (17) (19)

I V I

II

of I

descending fifths

6

b

UN LN

(1-7) (9) (11) (14) (17) (21) (23-27)

I II V I

I II<sup>6</sup> V I

6

**475** MOZART Piano Sonata, F Major,  
K. 280. 2nd movement

a

A

N N

(8) (10) (15) (18) (20) (21-24)

I II<sup>6</sup> V VI V I

I DF III

6/4 3/4

**474** cont'd  
a cont'd

N

(20) (21) (22) (23-27)

(II) V I

descending fifths

6

of I

II<sup>6</sup> V I

**475** cont'd

a cont'd

B

(29) (32) (33) (36)

I V I

N

of V

III

475 cont'd  
a cont'd

A<sup>1</sup>

b

c

475 cont'd  
a cont'd

b cont'd  
A<sup>1</sup>



**a**  
**A**

(6) twice

I III V I II V I I<sup>6</sup> V I

a cont'd

(28) (32) 8 8 (36) 6 8 (38)

I II V I V I I

P P

III  
M

a cont'd

**B**

(51) (52-63 like 6-17) (64) (68)

V I P I V I V I

(D)

a cont'd

(12) (15) (17) (18) (20) (25)

I 6 II V I

P

a cont'd

(40) (44) (48)

I II V I II V I

III  
M

b

**A** **B**

Stanza I 2 3 4 Piano

I II V I III M V I IV V I

(D)

# BRAHMS Intermezzo, Op. 119, No. 1

**a**

**A**

desc. 5ths

(5)

(2)

P

6

I

III

V

I

**a cont'd**

**B**

N

N

(20)

N

(25)

N

I

IV

V

I

6

N

V

E<sub>m</sub>

**a cont'd**

N

(40)

N

(43)

(45)

(47)

N

P

I

I

**a cont'd**

(10)

(15)

10

9

10

9

10

I

VI

V

I

of V

I

**a cont'd**

N

(30)

N

(35)

N

6

N

(V)

V

I

IV

V

E<sub>m</sub>

**a cont'd**

**A<sup>1</sup>**

(50)

(55)

(meas. 47-54 like meas. 1-8)

(47)

anticipation

I

III

V

I

I



477 cont'd  
A cont'd

Chords: I, V, I, I

Annotation: of Em

CS I<sup>7</sup> II<sup>6</sup> V I

b cont'd

Chords: I, IV, V, I, 6, V, I, V

Annotation: Em

I

Chords: I, III, V, I, V, I, I, V, I, V, I, I, III, V, I

Annotation: of Em

CS I<sup>7</sup> II<sup>6</sup> V I

477 cont'd

Chords: I, III, V, I, V

Annotation: 6

b cont'd

Chords: I, III, V, I

Annotation: Em

CS I<sup>7</sup> II<sup>6</sup> V I

d

Chords: I, V, I, V, I, I, III, V, I

Annotation: Em

CS I<sup>7</sup> II<sup>6</sup> V I

# 478 DEBUSSY Bruyères

**a**

**A**

**a cont'd**

**a cont'd**

**A<sup>1</sup>**

# 478 cont'd

**a cont'd**

**a cont'd**

**B**

**a cont'd**



b

d

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and bass staff joined by a brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The treble staff contains three half notes: G4 (labeled 'N'), A4, and G4. The bass staff contains three half notes: G3 (labeled 'I'), A3 (labeled 'CS'), and G3 (labeled 'I').

b cont'd

The musical score for 'The Rose Tree' is presented on two systems. The first system contains measures 26, 33, and 35, with a rightward-pointing arrow indicating a continuation. The second system, labeled 'A¹', contains measures 38, 40, and 44. The melody is written on a single staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the staff. Fingerings are indicated by Roman numerals (I, II, V) for the right hand. The piece concludes with the text 'of CS'.

15

**Melodic prolongations:**

The image displays three musical staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The staves are labeled A, B, and A'.

- Staff A:** The first measure contains a whole note A3 (labeled 'A') and a whole rest (labeled 'N'). The second measure contains a half note G3 and a half note F3, both beamed together. The third measure contains a half note E3 and a half note D3, both beamed together.
- Staff B:** The first measure contains a whole note A3 (labeled 'B') and a whole rest (labeled 'N'). The second measure contains a half note G3 and a half note F3, both beamed together. The third measure contains a half note E3 and a half note D3, both beamed together. The fourth measure contains a whole note C3 (labeled 'N<sup>b</sup>').
- Staff A':** The first measure contains a whole note A3 (labeled 'A'') and a whole rest (labeled 'N'). The second measure contains a half note G3 and a half note F3, both beamed together. The third measure contains a half note E3 and a half note D3, both beamed together. The fourth measure contains a half note C#3 and a half note B2, both beamed together.

# GESUALDO Madrigal: lo pur respiro

[From HAM, Vol. 1, No. 161]

**a**

**a cont'd**

**b**

**a cont'd**

**a cont'd**

**b cont'd**

**c**



480 BARTÓK Piano Concerto No. 3.  
1st movement

a

Exp.

5 - 6 5 - 6 5 6 (12) 5

I V I

a cont'd

(54) (58) (62) (68) Dev. (74) (75) (80) (84)

I V I CS

480 cont'd

a cont'd

(18) (19) (24-34) (37-43) (44-48) (49)

I CS V of CS

a cont'd

(86) (87) (89) (103) 5 (105-109) (110) (114)

I V I V I V N P CS

a cont'd

Rec.

(119) (124) (125) (131)

I V

5th

a cont'd

(158) (161) (162)

N N

I

CS

5th

a cont'd

(136) (145) (152)

VI V I I

5th

of CS

a cont'd

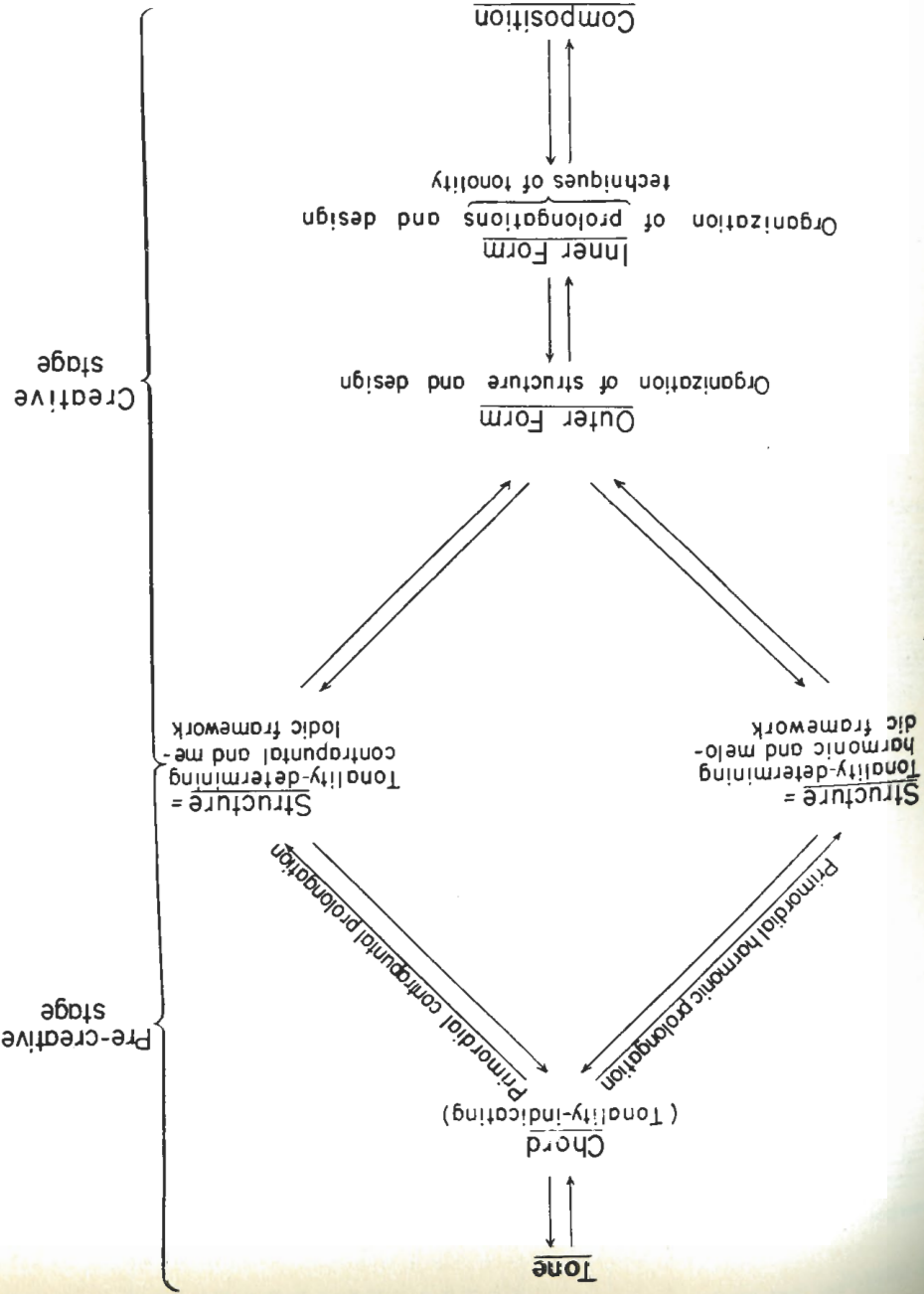
(165) (166) (170) (175-197)

I (V) I

Em N 6/4 I 5

5th



[illegible]





Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff features a melody with notes and rests, accompanied by Roman numerals (I, V, N, V, II<sup>phr</sup>, I, I, V, N, V) indicating chord positions. A bracket groups the notes under the second 'I' numeral. The bottom staff contains a bass line with notes and rests, and a series of measure numbers (20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) written below the staff. The score is marked with a key signature of one sharp (F#) and a common time signature (C). The piece concludes with a double bar line and the instruction "a cont'd" (all continues).

[illegible]

483  $\alpha$

MOZART Aria ("The Magic Flute")

The image shows a musical score for an aria from Mozart's opera "The Magic Flute". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music features various musical notations including notes, rests, and accidentals. Above the staves, there are labels for intervals: (0f) II, I, V, I, V, III, I, V, I. Below the staves, there are labels for intervals: NI, N, N, N, N. The score is numbered 483 and includes a small symbol alpha.

The image shows two pages of a musical score for the song "The Rose Tree". The notation is written on two staves per page. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The first page shows the beginning of the song, with the first line of music starting with a treble clef and a key signature of one sharp. The second page shows the continuation of the song, with the second line of music starting with a treble clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics "The Rose Tree" are written below the first staff on the first page. The page number "1" is visible in the bottom right corner of the first page.

a cont'd

485 cont'd

a cont'd

485 BRAHMS Feldeinsamkeit



**487** D. SCARLATTI Sonata, G Major, L. 490

The image shows two musical staves. The top staff has Roman numerals I, V, III, III, I, V, and I above it. A bracket labeled 'III' spans the first three notes. A dashed box labeled 'N' is under the first three notes. A bracket labeled 'A' is under the last three notes. A bracket labeled 'B' is under the first two notes. The bottom staff has Roman numerals I, V, III, I, V, and I above it. A bracket labeled 'III' spans the first three notes. A dashed box labeled 'N' is under the first three notes. A bracket labeled 'A' is under the last three notes.

The first system of musical notation for 'The Swan Song' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation is divided into four measures by vertical bar lines. Above the staff, the Roman numerals I, Λ, III, and I are placed above the first, second, third, and fourth measures respectively. The notes are as follows: Measure 1: A4 (quarter note), G4 (quarter note), F#4 (quarter note), E4 (quarter note). Measure 2: D4 (quarter note), C4 (quarter note), B3 (quarter note), A3 (quarter note). Measure 3: G3 (quarter note), F#3 (quarter note), E3 (quarter note), D3 (quarter note). Measure 4: C3 (quarter note), B2 (quarter note), A2 (quarter note), G2 (quarter note). The system ends with a double bar line.

The image shows a musical score for a piece titled "Ave Maria" by Franz Schubert. The score is written for voice and piano. The vocal line is on a single staff, and the piano accompaniment is on two staves. The score includes Roman numerals I, II, and III above the vocal line, indicating different sections or measures. The piano part includes a bass line with a "B" marking and a "cont'd" label.

[illegible]

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on two systems of staves. The top system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line features a melody with various intervals and rests, accompanied by chords and single notes in the piano part. The bottom system continues the melody and accompaniment. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and markings, including a large 'V' and a 'B' in the piano part, and a '95' in the vocal line. The paper shows signs of age and wear.

WOLF In der Frühe

Handwritten musical score for the song "The Rose Tree". The score is written on two systems of staves. The top system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment line begins with a bass clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The time signature is 3/4. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations in red ink, including "repetitions as in part A" and "a cont. p. 1105". The score is divided into sections by brackets and labels such as "I", "II", and "III". The bottom system continues the musical notation, with a key signature change to one sharp (F#) and a time signature change to 3/4. The score ends with a double bar line and the word "B".



**a cont'd**

**a**

# HINDEWITZ Interludium (Ludus Tonalis)

**b**

489 cont'd

**c**

**a cont'd**

**b**

**a**

I V I *of P*  
 I V 9 II 9 I I V 9 II 9 I  
 B  
 a cont'd

490 cont'd

A musical score for the song "The Rose Tree". The score is written on two staves. The upper staff is a vocal line, and the lower staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The piece is divided into three measures. The first measure is marked with a Roman numeral "I" above the vocal staff. The second measure is marked with a Roman numeral "V" above the vocal staff. The third measure is marked with a Roman numeral "I" above the vocal staff. The piano accompaniment consists of chords and single notes. The first measure has a chord of F#4 and A4. The second measure has a chord of F#4 and A4. The third measure has a chord of F#4 and A4. The piano part ends with a double bar line. The vocal part ends with a double bar line. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

A musical score for the song "The Rose Tree". The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody includes a section with a bracket labeled "I" and a section with a bracket labeled "Λ". The accompaniment includes a section with a bracket labeled "I" and a section with a bracket labeled "Λ". The score is marked with "A" and "B" at the end of the staves.

490 BYRD Pavane: The Earle of Salisbury

A musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has one sharp (F#). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The melody consists of three measures, each starting with a quarter note and followed by a half note. The notes are G4, A4, and B4. The accompaniment consists of three measures, each starting with a quarter note and followed by a half note. The notes are G3, A3, and B3. The melody and accompaniment are written in a simple, folk-like style. The score is labeled with 'I' at the beginning of each measure and 'A' at the end of the third measure. The word 'B' is written below the second measure of the accompaniment.

A musical score for the song "The Rose Tree". It features two staves: a vocal line on a soprano staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three measures by vertical bar lines. Above the first measure is a large letter 'I', above the second is a large letter 'V', and above the third is a large letter 'I'. Below the first measure is a circled number '(2)', below the second is a circled number '(19)', and below the third is a circled number '(5)'. The piano accompaniment includes chords and single notes, with some notes beamed together. The vocal line consists of a single melody line. The score ends with a double bar line and a repeat sign.



[illegible]

492 CHOPIN Prelude, Op 28, No. 1

The image shows a page from a musical score for the opera 'L'Alceste' by Christoph Willibald Gluck. The score is written for voice and piano. The vocal line is on a single staff, and the piano accompaniment is on two staves. The music is in G major (one sharp) and 6/8 time. The vocal line begins with a series of notes, some marked with 'I' and 'Λ' above them. The piano accompaniment features a prominent bass line with a double bar line and a repeat sign. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

The musical score consists of two systems. The first system, labeled 'a cont'd', features a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a half note F#4, and then a quarter note E4. A bracket labeled 'I' spans the first two notes. The melody continues with a quarter note D4, a half note C4, and a quarter note B3. A bracket labeled 'II' spans the last three notes. The second system, labeled 'B', features a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a half note F#4, and then a quarter note E4. A bracket labeled 'I' spans the first two notes. The melody continues with a quarter note D4, a half note C4, and a quarter note B3. A bracket labeled 'II' spans the last three notes. The score is written in a style typical of early 20th-century musical notation.

**491** BEETHOVEN String Quartet,  
Op 18, No. 5. 3rd movement

A musical score for the song "The Rose Tree". The score is written on two staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. The melody consists of five measures, each starting with a letter above the staff: I, A, I, A, I. The piano accompaniment consists of five measures, each starting with a letter below the staff: B, A, B, A, B. The melody and piano parts are connected by a long horizontal line. The piano part includes a double bar line and a repeat sign. The melody part includes a double bar line and a repeat sign.

494 BRAHMS Waltz, Op. 39, No. 8

495 BACH Minuet 2 (Partita No. 1)



# 497 SCHUBERT Symphony, B minor.

## 1st movement

## 497 cont'd

a cont'd

a cont'd

Dev.

a cont'd

Rec.

a cont'd









I V VI I

I I (W) II I

N

c

I V IV I

I V (W) II

d

(12) (12) (12)

N

A

a cont'd

I

I V VI I

(9) (9)

N

A

a

Lasciatemi morire

I V IV I

I V (W) II

d

I V VI I

N

A

B

b

I

d

(12) (12) (12)

N

B

a cont'd

501 cont'd

I V II I

(12)

I V (W) II I

(IX)

I V VI I

(IX)

N

A

B

I A II  
 I A I  
 Coda  
 (2) (5) (5) (5) (5) (5) (5) (5) (5) (5)  
 N A  
 a cont'd



a cont'd

Rec. (119) (120-136) (140-142) (143) (149 - - 181) 2nd theme (183 - - 187) (195-199) (203-226)

The image shows a handwritten musical score on a single staff. The notation includes various notes, rests, and accidentals. Above the staff, there are Roman numerals I, II, III, IV, and V, each with a vertical line pointing down to a specific note. Below the staff, there are several measures of music, some of which are grouped together with a bracket and labeled '2nd theme'. The score is written in a cursive, handwritten style. The notes are mostly eighth and sixteenth notes, with some rests. The accidentals include flats and sharps. The overall appearance is that of a personal or working manuscript.

504 BARTÓK Bourée (Mikrokosmos, Bk IV)

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Above the staff, Roman numerals indicate the scale degrees: I, V, VI, I. A bracket above the staff groups the notes from G4 to E4, with an arrow pointing left from the 'I' above E4. Below the staff, the lyrics 'Rec.' and 'Dev.' are written under the notes G4 and E4 respectively. The system ends with a double bar line.

504 cont'd

The musical score is written on two staves. The upper staff features a melodic line with various notes and rests, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and single notes. Above the staves, there are several annotations: 'I' and 'N' are placed above the first staff, and 'I' and 'N' are placed above the second staff. A large bracket spans the first staff, and a smaller bracket spans the second staff. The score is labeled '504 cont'd' at the top left and 'a cont'd' at the bottom right.

## 1st movement

a cont'd

a cont'd

C



101-107 like 7-13

Q cont'd

Rec.

(95) (100) (102) (107) (109) (112)

I

Q cont'd

(85) (80)

Q cont'd

Dev.

via F# to G (meas. 95)

via F# to G (meas. 95)

(60) (63)

CS

anticipation

I

(91) (89)

cont'd

to A meas. 80

to F# meas. 89-91

cont'd

Q cont'd

CS

N N

(50) (55)





**305 cont'd**

b cont'd  
Dev.

CS

8 (65) (71) (68) (75) (69) (66) (69-91)

1st theme

2nd theme

anticipation

I

CS

I

**A**

1st theme

2nd theme

anticipation

CS

I

**d**

1st theme

2nd theme

8 8 8 8

I

CS

I

←

←

CS

I

**305 cont'd**

b cont'd  
Rec.

1st theme

2nd theme

(95-97) (117) (124) (130) (156) (122)

I

CS

I

**B cont'd**

**A**

1st theme

2nd theme

8 8 8

(63) (61) (95) 1st theme

2nd theme

I

CS

←

I

**e**

I

CS

I

←

CS

I

f

(75)

(76) (79) (82) (85)

a

a cont'd

b cont'd

b



Alcônd' Allegro

**507 cont'd**

a cont'd

to G

V.L.

(143) (150)

**507 cont'd**

b

to F mms 62

to F mms 62

3rd

6th for 3rd

5th

(6) (10) (16-25) (26-40) (62) (88) (91) (130) (139)

**507 cont'd**

c

to I

5th

5th

5th

5th

5th

(139) (143) (156-165) (166) (181)

**507 cont'd**

a cont'd

to G

V.L.

(151) (158)

**507 cont'd**

b cont'd

to G

V.L.

3rd

5th

5th

5th

5th

5th

(159) (160) (166)

**507 cont'd**

c

to I

5th

5th

5th

5th

(167) (170) (174)



[illegible]

a cont'd

508 cont'd

The musical score for 'a cont'd' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes. Above the staff, there are several annotations: a large bracket labeled 'I' spans the first measure; a bracket labeled 'A' spans the first two measures; a bracket labeled 'IV' spans the first four measures; and a bracket labeled 'I' spans the last four measures. Below the staff, there are several annotations: a bracket labeled 'I' spans the last four measures; a bracket labeled 'A' spans the first two measures; a bracket labeled 'IV' spans the first four measures; and a bracket labeled 'I' spans the last four measures. The score is labeled 'a cont'd' at the bottom right.

# LAZZO Christe Dei soboles

Chri - ste, de - i so - bo - les, spes - et - me - a so -

la vo - lu - plas, etc.

[from HDM, Vol. I, p. 333]

Part III Chapter Two

## 510 ALLELUIA ANGELUS DOMINI

Al - le - lu - ia, Al - le - lu - ia.

(Solo)

(Chorus)

An - ge - lus do - mi - ni de - scen - dit de - ce - lo: et ac - ce - dens

cont'd

## BENEDICAMUS DOMINO (School of St. Martial)

[from HAM, Vol. I, No. 26c]

re - vol - vit la - - - - - p - tem et - se - de - bat su - per e - um.

(Chorus)

Be - ne - mus - di - ca -

etc.

a

b

c

N



Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G, followed by a series of eighth and sixteenth notes. A bracket above the staff spans from the first G to the end of the first measure, with a 'C' and a question mark below it. The notation continues with more eighth and sixteenth notes.

[From HAM, Vol. I, No. 270]

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G, followed by a series of eighth and sixteenth notes. A bracket above the staff spans from the first G to the end of the first measure, with a 'C' and a question mark below it. The notation continues with more eighth and sixteenth notes.

**513** VIDERUNT HEMANUEL (School of St. Martial)

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G, followed by a series of eighth and sixteenth notes. A bracket above the staff spans from the first G to the end of the first measure, with a 'C' and a question mark below it. The notation continues with more eighth and sixteenth notes.

[From HDM, Vol. I, p. 1821]

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G, followed by a series of eighth and sixteenth notes. A bracket above the staff spans from the first G to the end of the first measure, with a 'C' and a question mark below it. The notation continues with more eighth and sixteenth notes.

**512** BENEDICAT ERGO (School of Compostela)

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G, followed by a series of eighth and sixteenth notes. A bracket above the staff spans from the first G to the end of the first measure, with a 'C' and a question mark below it. The notation continues with more eighth and sixteenth notes.

[From AUDM, PP. 94-95]

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G, followed by a series of eighth and sixteenth notes. A bracket above the staff spans from the first G to the end of the first measure, with a 'C' and a question mark below it. The notation continues with more eighth and sixteenth notes.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G, followed by a series of eighth and sixteenth notes. A bracket above the staff spans from the first G to the end of the first measure, with a 'C' and a question mark below it. The notation continues with more eighth and sixteenth notes.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G, followed by a series of eighth and sixteenth notes. A bracket above the staff spans from the first G to the end of the first measure, with a 'C' and a question mark below it. The notation continues with more eighth and sixteenth notes.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G, followed by a series of eighth and sixteenth notes. A bracket above the staff spans from the first G to the end of the first measure, with a 'C' and a question mark below it. The notation continues with more eighth and sixteenth notes.

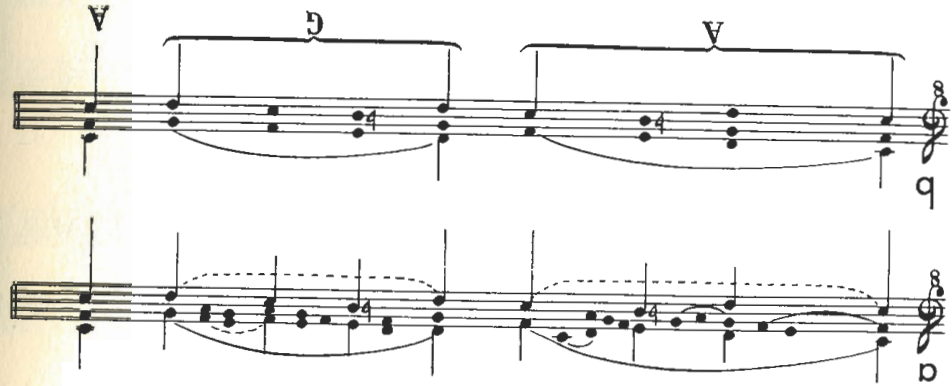
Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G, followed by a series of eighth and sixteenth notes. A bracket above the staff spans from the first G to the end of the first measure, with a 'C' and a question mark below it. The notation continues with more eighth and sixteenth notes.

**514** LEONINUS Alleluia Pascha

## ORGANUM (Style of Perotinus)



[From HAM, Vol. I, No. 31]



## PEROTINUS Organum Triplum



[From HDM, Vol. I, p. 226]



516 cont'd

Staff a: Melodic line with a slur and a fermata.

a cont'd

Staff a: Melodic line with a slur and a fermata.

517 MOTET

Staff b: Melodic line with a slur and a fermata.

[From MMA, P. 316]

(Veritatem)

O Ma - ri - a, vir - go da - vi - di - ca, Vir - gi - num flos vi - tae spes u - ni - ca

O Ma - ri - a, ma - ris stel - la, Ple - na gra - ti - ae

Staff c: Melodic line with a slur and a fermata.

516 cont'd

Staff a: Melodic line with a slur and a fermata.

b

Staff b: Melodic line with a slur and a fermata.

518 MOTET

Staff a: Melodic line with a slur and a fermata.

Quant flou - rist la vi - o - le - te, La rose et la flour de gay,

Non

or - pha - num te de - se - ram. Sed ef - fe - ram

Et gaudebit.

Staff b: Melodic line with a slur and a fermata.

b

Staff c: Melodic line with a slur and a fermata.

[From CM, No. 67]

Motetus

Staff d: Melodic line with a slur and a fermata.

F

Sed ho-mi-ni-um in-ter tot mi-li-a  
 Qui to-ci-us vi-res in-ge-ni-i  
 (Egrecie)

a  
 b  
 Motetus  
 Triplum  
 Motetus  
 both

[From CM, No. 79]

Qui a-mours vult main-tenir Et ser-vir Lo-iau-ment sans faus-  
 Li dous pen-ser-qui mi vient de ce li  
 Cis a cui je sui a mi-e Est  
 ser, Biense doit sour tou-te riens gar-der  
 Que j'aim de cuer, Car tous jours l'ai ser-vi Sans gui-  
 preux et gais, Pour sa-mour se-

a  
 b  
 Melodic outline  
 (12) (1) (3) (2)

De vi-la-ni-e, Qui tant fait a blas-mer,  
 Et bons es-poirs que j'ai d'avoir  
 Tant com vi-vrai.  
 [From CM, No. 54]

O Ma-ri-na, re-gi-na glo-ri-a  
 Au-di, Pa-ter, sal-va nos, tu qui  
 Alleluya  
 e, Fons in-dul-gen-ci-e,  
 Tu-um, Ma-  
 es Sa-lus et re-qui-es Et re-ple-



cont'd

ter, ex - o - ra — Fi - li - um, Ut pro no - -

nos spi - ri - tu no, di - vi - no, Ut gra - ti -

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, with some notes beamed together. A dashed line under the first few notes indicates a specific rhythmic pattern. A bracket above the staff groups the first four measures. A second bracket above the staff groups the next four measures, with a 'C' time signature (common time) positioned above the third measure of this group. The system ends with a double bar line and a repeat sign.

522 MOTET

Omnes,  
Hier — ma — ti — net Trou — vai sans son  
L'au — tre jour par un ma — ti — net  
a — — — — —  
(4)

(8) Et trou-vai sans son ber - ce - ret  
 lai - es be - ni - ant  
 ber - ce - ret Pas - toure es - ga - re - - - e;

521 cont'd

12 13

bis ex - o - - - - - ct - - - - - Do - mi - - - - - no.

ter, ex - o - ra — Fi - li - um, Ut pro no -

nos spi - ri - tu di - vi - no, Ut gra - ci -

a

c

b

522 MOTET

L'an - tre jour par un ma - ti - net

Hier ma - ti - net Trou - val sans son

Omnes,

lai - es be - ni - ant Et trou - vai sans son ber - ge - ret

ber - ge - ret Pas - toure es - ga - re - e;

[from CM, No. 40]

bis ex - o - ra — Do - mi - rum,

as a - ga - mus Do - mi - no.

a cont'd

A

G

F

522 cont'd

a

b

G

F





MACHAUT Ballade (No. 3)

The musical score for "The Rose Tree" is presented in three systems. The first system contains the first line of the melody, marked with a (4) below it. The second system contains the second line of the melody, also marked with a (4) below it, and includes a double bar line with a repeat sign. The third system contains the third line of the melody, marked with a (4) below it, and includes a double bar line with a repeat sign. The tempo marking "Allegretto" is placed above the first system. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a single staff with a treble clef.

[From MW, Vol. I]

The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with various ornaments, including a trill marked with a '3' and a 'C' above it, and a grace note marked with a '1'. The lower staff is a bass line, mostly consisting of whole and half notes. The system concludes with a double bar line and a repeat sign.

**531** MACHAUT Rondeau (No. 13)

Da - me, — se — vous n'a - vez a - per - ce - u

Da - me, — se — vous n'a - vez a - per - ce - u

que je vous aime de cuer, etc.

[From MW, Vol. 1]

# MOTEL

Manere

Biaus, etc.

Au dous, etc.

Au dous, etc.

Blaus, etc.

Manere

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff, and the piano accompaniment is on two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure is marked with a bracket and the letter "I". The second measure is marked with a bracket and the letter "I". The third measure is marked with a bracket and the letter "I". The piano accompaniment features a prominent bass line with a descending scale in the first measure, a rising scale in the second measure, and a descending scale in the third measure. The voice part consists of a single line of music with a descending scale in the first measure, a rising scale in the second measure, and a descending scale in the third measure. The lyrics "The Rose Tree" are written below the voice staff.

[From CM, No. 18]

528 MACHAUT Viréla! (No. 38)

De - tout, sui si con - for - te - e

*[From MW, Vol. I]*

**a**

**529** MACHAUT Viréla! (No. 32)

*DAME MON CUEUR*

*Allegretto*

DAME MON CUEUR - por - tes

[From MW, Vol. I]

[From MW, Vol. 1]



532

# MACHAUT Virelai (No. 31)

8  
mant est — vo dur — té,  
dant si — fort na — vré,  
que — ja — mais — joi — e na — vré, ju —

(#2) (10)

8  
1.5 Plus du — re — que un dy — a — mant  
4. par un — ac — cueil — at — trai — ant,  
ne que — pier — re — d'a — y —  
m'ont au — cuer en — re — sgar.

(#2) (5) (4)

b

I CS (or III) P V I

N N

a

I CS (or III) N

(4)

531 cont'd

532 cont'd

8  
a — mon — gré, et — vo — sam — blant  
ne — pa — sous — ri — en — ant

(#) (#) (2) (30)

8  
2. Da — me, — vo pu — re — beau — té  
3. simple et — plein d'u — mi — li — té,  
qui — tou — tes — pa —  
de — dou — leur — fi

(#2) (25) (4)

8  
8. vostre a — mant qu'o ci — es en — de — si — tant vostre — a — mi —  
sques a — tant que vo — gra — ce — quil — a — tant m'au — res don — né

(#) (15) (4) (20) (22)

531 cont'd

a cont'd

I V P CS (or III) N

(8)

MACHAUT Ballade (No. 26)

Don - nez  
signeurs, donnez la toutes mains, ne re te  
avez et derichesses meins, pourvous se



l'on - neurt  
cha - neurt  
scuns di

ra: — ci a vaillant si-gneur. Et terre aus-si-que est despen - du - - - e

vaut trop mieus quer - re per - du - - - e

[From MW, Vol. 1]

a cont'd

a cont'd

533 cont'd

534

DUNSTABLE Sub tuam protectionem

Handwritten musical score for Dunstable's 'Sub tuam protectionem'. The score is written on two staves. The top staff features a melodic line with various accidentals and a large bracket spanning measures 15, 16, and 17. The bottom staff provides a harmonic accompaniment. Measure numbers 9, 15, 16, and 17 are indicated below the staves.

Continuation of the musical score for Dunstable's 'Sub tuam protectionem'. The top staff continues the melodic line, and the bottom staff continues the accompaniment. Measure numbers 15 and 16 are indicated below the staves.

Continuation of the musical score for Dunstable's 'Sub tuam protectionem'. The top staff continues the melodic line, and the bottom staff continues the accompaniment. Measure numbers 15 and 16 are indicated below the staves.

Continuation of the musical score for Dunstable's 'Sub tuam protectionem'. The top staff continues the melodic line, and the bottom staff continues the accompaniment. Measure numbers 20 and 22 are indicated below the staves.

[From TC, Vol. I, p. 198]

534 cont'd

534

Handwritten musical score for Dunstable's 'Puisque m'amour'. The score is written on two staves. The top staff features a melodic line with various accidentals and a large bracket spanning measures 15, 16, and 17. The bottom staff provides a harmonic accompaniment. Measure numbers 15, 16, and 17 are indicated below the staves.

535

DUNSTABLE Puisque m'amour

Handwritten musical score for Dunstable's 'Puisque m'amour'. The score is written on two staves. The top staff features a melodic line with various accidentals and a large bracket spanning measures 15, 16, and 17. The bottom staff provides a harmonic accompaniment. Measure numbers 15 and 16 are indicated below the staves.

Continuation of the musical score for Dunstable's 'Puisque m'amour'. The top staff continues the melodic line, and the bottom staff continues the accompaniment. Measure numbers 15 and 16 are indicated below the staves.

Continuation of the musical score for Dunstable's 'Puisque m'amour'. The top staff continues the melodic line, and the bottom staff continues the accompaniment. Measure numbers 15 and 16 are indicated below the staves.

[From TC, Vol. I, p. 254]



536

# DUFAY Adieu m'amour

535 cont'd

338

536 cont'd

[illegible]

A handwritten musical score on aged paper, featuring a treble and bass staff. The music is written in a style typical of early 20th-century manuscript notation. Above the staff, there are several annotations: a large 'A' with an arrow pointing left, and a bracket labeled 'I' spanning a section of the music. Below the staff, there are various markings including 'N', '(st)', and '(or)'. A dashed line at the bottom indicates a continuation of the piece, labeled 'd cont'd'.



537  
OBRECHT Osanna (Missa: Je ne  
demande)

537  
cont'd





[From DAS CHORWERK, Vol. VII]

539

# JOSQUIN Motet: O Domine Jesu Christe (1st part)

538

cont'd

539

cont'd



[From W.J.P. Motetten, Vol. II, 1.]